W. a.

MARCH 1956 50 CENTS

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NEWS of Dance and Dancers

JUILLIARD DANCE FESTIVAL

Two week-ends of dance events are included in the Juilliard Festival of American Music, which celebrates the 50th year of the Juilliard School of Music in NYC (and the 5th year of the school's Dance Dept.). On April 6, 7 and 8 **Jose Limon & Co.** will present programs which include world premieres of two works commissioned by Juilliard; **Doris Humphrey's** "The Matrix," called "a concerto for light, movement, sound and voice," with a score for electronic tape and orchestra by Otto Luening, and "Variations on a Theme," choreographed by Mr. Limon to music by Norman Dello Joio. The 1st week-end will also feature the NYC premiere of "Symphony for Strings," which Mr. Limon choreographed to a score by William Schuman.

The Juilliard **Dance Theatre**, which made its debut last season, will be featured on the 2nd week-end, April 13, 14 and 15. The group will premiere two especially commissioned productions: "King's Heart," with choreography by Mr. Limon and music by Stanley Wolfe, and Miss Humphrey's "Dawn in New York," danced to Hunter Johnson's Concerto for Piano and Chamber Orchestra. For the Dance Theatre Miss Humphrey is also reviving her 1934 James Thurber comedy, "The Race of Life," with music by Vivian Fine. The Juilliard Orchestra, conducted by Frederick Prausnitz, will accompany all six performances, which are being held in the Juilliard Concert Hall.

NYC BALLET NEWS

Financial conditions at City Center resulting from losses during the run of Orson Welles' "King Lear," caused curtailment of large expenses for the **NYC Ballet** season, Feb. 28 to Mar. 25. Novelties scheduled are **Jerome Robbins'** "The Concert," a satire to Chopin music, **Todd Bolender's** "The Still Point," which he originally choreographed for the **Frankel-Ryder Dance Drama Co.**, and possibly a new work by **Balanchine.** At press time it appeared that Robbins' schedule would not permit time for re-staging sections from "The Guests." **Allegra Kent** re-joins the group. New members are **Richard Rapp, Joan Van Orden and Francia Russell.**

OMNIBUS "HISTORY OF BALLET"

At press time dancers **Diana Adams, Andre Eglevsky, Mary Ellen Moylan, James Mitchell, Gemze de Lappe** and **Vladimir Dokoudovsky** were slated for the TV "History of Ballet," major feature of the Feb. 26 "Omnibus" show. Choreographer **Agnes deMille**, assisted by **John Butler**, planned to trace ballet from the 17th Cent. to 1956.

A SIGNIFICANT NEW ASSOCIATION

Formation of a new dance teacher organization, devoted to raising national standards of ballet teaching has been announced. **The Ballet Repertory Guild**, with **Thalia Mara** as president, has obtained from NY State legal permission for a non-profit membership organization. An outgrowth of summer teacher courses at the School of Ballet Repertory in NYC, the Guild has as one of its eventual aims the establishment of an American system of teaching and technique deriving from the 3 major schools — Cecchetti, French and Russian (in much the same way as the English system has evolved). Officers serving with Miss Mara are **Arthur Mahoney**, vice-president; and **Mila Gibbons**, of Princeton, secretary. Directors are **Julia Mildred Harper**, Richmond, Va.; **Lester Mallonee**, Charlotte, N.C.; **Constance Reynolds**, Scranton; **Peggy Sommers**, Chicago.

A syllabus of graded material in academic ballet has been prepared by a committee composed of Miss Mara, **Hilda Butsova**, Mr. Mahoney and **Boris Romanoff**. A pre-ballet syllabus has been designed by Miss Mara and **Marie Grimaldi**. The Guild's by-laws provide for the continuous existence of a Syllabus Committee for regular consideration of revisions or the addition of new material. Applicants attain membership by passing an examination for a Class I certificate covering the 5 elementary grades. Class II and III certificates will be issued to teachers passing intermediate and advanced examinations. An Examining Committee will be available for examining students of member teachers. Further details may be obtained from The Ballet Repertory Guild, 117 W. 54th St., NYC 19.

BALLET FOR A PRINCESS

London's **Festival Ballet** has been engaged for 6 performances next month in Monaco as part of the festivities to mark the wedding of Prince Rainier and Grace Kelly April 18.

A special ballet, starring **Toni Lander**, with decor by Salvador Dali and music by Maurice Sandoz, has been commissioned for the occasion.

BALLET THEATRE'S NEW SEASON

Features now scheduled for **Ballet Theatre's** 3-week season at the Metropolitan Opera, which opens April 17, are premieres of **Agnes deMille's** "Rib of Eve," **Jean Babilee's** "Balance a Trois," and a new production by **Antony Tudor** of "Offenbach in the Underworld" (with different Offenbach music from that used in the Nat'l Ballet of Canada's version). Tudor revivals will include "Undertow" and "Dim Lustre," and the season will again feature an All-Tudor Evening. Miss deMille is also reviving "Tally Ho." The star line-up is **Nora Kaye, John Kriza, Rosella Hightower, Erik Bruhn, Hugh Laing, Lupe Serrano, Ruth Ann Koesun, Eric Braun, Sonia Arova, Scott Douglas.**

AROUND MANHATTAN

Lots of dancing still due in B'way musicals this Spring. **Estelle Aza, Cathy Conklin, Margaret Cuddy, Imelda DeMartin, Pat Diamond, Pat Drylie, Barbara Heath, Vera Lee, Nancy Lynch, Judith Williams, Thatcher Clarke, Crandall Diehl, David Evans, Carl Jeffrey, Barton Mumaw, Gene Nettles, Paul Olson, Joe Rocco, Fernando Schaffenburg** and **James White** are appearing in the numbers choreographed by **Hanya Holm** for "My Fair Lady," coming into the Hellinger March 15.

Hal Loman is staging dances for "Mr. Wonderful," due at the Broadway March 22 . . . **Pearl Primus** is providing the African dances for "Mister Johnson," which opens at the Beck April 2 . . . **James Starbuck** is choreographer for "Strip for Action," announced for April 12 at the Winter Garden . . . Due in May are "The Most Happy Fella," with dances by **Dania Krupska**, and "The Ziegfeld Follies," which **Jack Cole** is choreographing. Dancers to be featured in the latter are **Carol Haney** and **Matt Mattox** . . . At press time choreographers were not set for "Shangri-La" and the 3 musicals due

this Spring at City Center, "Kiss Me, Kate," "The King and I," and "Carmen Jones."

Ray Bolger goes into the Waldorf-Astoria Empire Room April 2... **The Radio City Music Hall Corps de Ballet,** augmented by a group of male dancers, does a "Picnic on the River' dance pantomime in the current show.

BALLET FESTIVAL IN ATLANTA

Productions to be presented for the forthcoming **S.E. Regional Ballet Festival** in Atlanta are now set. The closing 1955-56 performances of the **Atlanta Civic Ballet** season take place Apr. 12 & 13. The following eve. will see a gala performance in the Tower Theatre by 5 companies. The **Southern Ballet,** directed by **Pittman Corry and Karen Conrad,** will dance Mr. Corry's "Rococo Symphony;" **The Birmingham Civic Ballet,** directed by **Ken Hooks,** will be seen in Fokine's "Firebird;" the **Tampa Civic Ballet** will dance "Valsa," choreographed by director **Alpheus Koon;** the **Ballet Guild of Greater Miami** will be represented by "Pantomime for Lovers," choreographed by director **Thomas Armour;** and the host company for the Festival, the Atlanta Civic Ballet, will dance "Fireworks Suite," choreographed by director **Dorothy Alexander.** At a party after the performance the **Charlotte Ballet Co.,** directed by **Louis Nunnery,** will dance Mr. Nunnery's "Capriccio La Granja." At a luncheon on Sun., Apr. 15, following an organizational meeting and master classes with **Merrilee Smith** and Karen Conrad, the **Ogilvie Concert Ballet** of Jacksonville, Fla., headed by **Betty Hyatt Ogilvie,** will entertain.

Dance representatives, other than participating companies, who will attend the Festival include: **Alexei Ramov, Scranton Ballet Guild; Jake Klein Dorfi, New Orleans Ballet; Jacqueline Dorminy, Winston-Salem Ballet; William Habich, Louisville Dance Council; Albertine Maxwell and Mrs. Russell A. Briggs, Les Ballets Intimes, Nashville; Marjorie Hassard, Cecchetti Council, Detroit; Charles Kirby, Ballet Society, Memphis; Lisa Gardiner and Mary Day, Washington Ballet; Ellis Obrecht, Courtney Ballet, Louisville.**

PAVLOVA COMMEMORATION POSTSCRIPTS

Pavlova toured with large companies for more than 20 years. A complete compilation of those now living in America who danced with her, or with whom she was closely associated, is almost impossible, but DANCE Magazine has attempted it. On pages 17 & 18, at the NYC commemoration program are a number of Pavlova associates. Those attending but not shown in the photos are **Mme. Mikhail Mordkin** and **Anthony Nelle** (both co. members), sculptress **Malvina Hoffman, George Dobitcheff,** Pavlova's wig-maker, and impresario **Howard E. Potter.**

Co. members living in NYC who could not be present at the program include: **Edward Caton, Vincenzo Celli, Ella Daganova, Eugenia Eduardova, Maria Gambarelli** (recently in Italy) **Nadia Gueral, Jean Hamilton, Nina Kaminsky, Anatole Oboukhoff, Pierre Vladimiroff and Jean Yazvinsky.** Also unable to attend were **Carl Van Vechten,** who covered Pavlova's Metropolitan Opera appearances for the NY Times, **Nathan G. Goldberger,** Pavlova's attorney, and **Murdock Pemberton,** one-time press agent for the NY Hippodrome. Former members living outside NYC include: **Victoria Cassan,** St. Louis; **Beatrice Collenette,** Pasadena; (see P. 73); **Alex Dolinoff,** Atlanta; **Lisa Gardiner,** Washington, DC; **Paul Haakon** (currently touring with Greco); **David Lichine,** Los Angeles (recently in Australia) (see P. 90); **Laurent Novikoff,** New Buffalo, Mich.; **Ruth Page,** Chicago; **M. Pianowski,** Amarillo, Tex.; **Serena Platzikowski,** West Hartford, Conn.; **Senia Russakoff,** Boston; **George Saunders,** La Jolla, Calif.; **John Sergeev,** Washington, DC; **Aron Tomaroff,** Novato, Calif.; **Marian L. Tyler,** Portland, Me.

American musicians who have played for Pavlova performances include **Vladimir Golschmann, Edmund Kurtz, Efrem Kurtz, Alexander Smallens, Alfred Wallenstein.**

A number of performances and exhibits have marked the Pavlova anniversary: In her Jan. concerts in So. Calif., **Tamara Toumanova** included performances of "The Dying Swan" . . . Prior to **Mia Slavenska's** Jan. 21 appearance with the **Louisville Ballet Co.,** a cellist played "Le Cygne" as a spotlight traced the choreographic pattern of the dance on an empty stage . . . **Muriel Stuart** and **Walter Terry** participated in a lecture program with slides Feb. 26 at the **Silvermine Guild School of Art,** Norwalk, Conn.

The **Oakland, Calif., Museum of Art** has been showing "Pavlova Dances," an exhibit of rare material lent by **J. Paget-Fredericks,** who also spoke at the Museum above Pavlova's visits to the West . . . The **Memphis Ballet Society** also sponsored an exhibit which featured additional material sent from Calif. by Mr. Paget-Fredericks, including many of his own drawings of the ballerina . . . **The Roxbury Memorial Branch of the Boston Public Library** has been exhibiting Pavlova mementos from the collection of **Mildred Kaufman** . . . The **North Conway, N.H., Public Library** presented a display of material lent by **Elizabeth Durell** ballet teacher in Fryeburg, Me.

Schools which have reported the granting of Pavlova scholarships include: **Ballet Arts, the Maria Nevelska Ballet Studio, the Raoul Gelabert School of the Dance, the Ruth Skaller Ballet Studio** — all NYC; **the Iris Merrick School of Ballet** and **the Neighborhood School of Ballet Technique,** both in Yonkers, NY, and the **Sorina School of Russian Ballet,** Fresno, Calif.

The Commemoration Committee activities have brought many letters and calls. **Maria Bekefi,** who has a ballet studio in Hollywood, has written of 3 members of her family who danced with Pavlova and of her own childhood debut with her in Moscow . . . **Mrs. Clara Kotchetovsky** of the Kotchetovsky School in Houston writes of how the late **Alexander Kotchetovsky** brought Pavlova and Novikoff together in London in 1913 . . . **Michel Barroy,** nephew of Pavlova's husband, **Victor Dandre,** visited DANCE Magazine.

CHANGE OF ADDRESS

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BACKSTAGE TV—BROADWAY

Twelve French dancers, headed by **Lycette Darsonval** of the Paris Opera, to tour the US next season as the "Paris Ballet" . . . **Mata & Hari,** now on a Columbia Artists concert tour, open a Las Vegas engagement in mid-April... **Lynda Lynch,** 17-year-old daughter of Music Hall publicist **Fred Lynch,** has formed her own trio with **Jim Hutchinson** and **Frank Debas. Carol Haney** and **Peter Gennaro** are their choreographers. Miss Lynch, now in "The Pajama Game," went on for **Helen Gallagher** when latter was ill . . . **Leslie Caron** now a pupil of Actors' Studio . . . **Richard Tone,** dancer in the Versailles show in NYC, has a role in the film "The Vagabond King"... **Marge & Gower Champion** to play the London Palladium this Summer . . . **John Butler** to do another half-hour ballet for CBS "Camera Three" March 11. He has also been choreographing NBC's "Princeton '56" programs . . . **Patti Wharton,** soon to dance in "Mr. Wonderful," is Peter Donald's timekeeper on ABC's "Masquerade Party."

Hans Holz

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OFF-BROADWAY EVENTS

Pearl Lang & Co. are presenting two premieres at their March 10 performance at the B'klyn Academy. One is choreographed to Alexei Haieff's Sonata for 2 Pianos, and the 2nd is to Ingolf Dahl's Concerto a Tre. **Glen Tetley** is appearing as guest artist in the male leads of "Rites" and "And Joy Is My Witness." Co. members are **Dale Sehnert, Irving Burton, Bruce Marks, Carol Dellaglio, Jessica Nooney, Sheldon Ossosky, Arlene Rudman, Jan Goldin, Janet Byer, Gene MacDonald, Robert Gerald, Cora Cahan, Toni Cook, Ruth Mesavage, Eliot Feld** and **Joel Schnee.** Miss Lang's Co. accompanied by the Juilliard Quartet, will also dance March 1 at the Univ. of Vermont at Burlington.

The B'klyn Philharmonia includes two dance companies in its forthcoming concerts at the B'klyn Academy. Featured at the March 3 Youth Concert will be **Irene Gabriel & Co..** On the eve. of April 14 **May O'Donnell** and an expanded Co. are presenting "Dance Concerto" to music by Bartok, and a work choreographed to Bach's Brandenburg Concerto No. 5.

Joseph Gifford & Co. and **Hadassah** share a joint program March 31 at the 92nd St. YM-YWHA. Mr. Gifford is offering premieres of "The Frequent Hero" and "Commedia." Hadassah will be seen in 1st performances of a group of Bharata Natyam solos, a Javanese court dance, and a satire on "the commercial aspects of Hindu dancing in America." Assisting Mr. Gifford will be **Jill Johnston, Virginia Freeman** and **Chester Wolenski.**

The March 17 performance of **Marie Marchowsky & Co.** at the 92nd St. 'Y" will include 3 group compositions, "Seascape," "Age of Unreason," and "After Toulouse-Lautrec," in addition to several new solos by Miss Marchowsky. The Co. also appears at the Drexel Institute in Phila. on March 6.

Anna Sokolow and **Sophie Maslow** are combining forces to present a series of 3 Sat. eve. concerts at the 92nd St. "Y.' On April 14, Miss Sokolow's Theatre Dance Co. will perform her new Scriabin "Poem," along with "Rooms." On April 21, Miss Maslow will offer 2 premieres, one with a Spanish flavor to Scarlatti sonatas, and the other a dramatic work choreographed to a Samuel Matlowsky score. They will be seen with "The Village I Knew." The 3rd eve., April 28, will be shared by Miss Sokolow and Miss Maslow.

Danny Daniels, Mavis Ray and **Ray Harrison** were dance soloists Feb. 11 with the Little Orchestra Society at the Hunter Coll. Children's Series, demonstrating the Bach fugue form and performing Bizet's "Jeux d'Enfants" . . . The **NY Ballet Club** has scheduled its 6th annual Choreographers' Night for May. Interested persons may contact Gregory Koreff, 352 E. 55th St. . . . **Marta Becket** gives a one-woman dance performance April 15 at the Henry St. Playhouse and will feature her "Turkish Fairy Tales," in which she dances 9 characters . . . The Foreign Students Assn. of Columbia Univ. sponsored a "World Dance Festival" Feb. 18 at the McMillan Theatre. Ten ethnic groups participated, including **Pearl Primus, Nala Najan** and their Co.'s . . . The **Edith Stephen Dance Workshop** is presenting, on March 4, "Painting and Dance," the 2nd in a series devoted to dance and the related arts . . . **Felix Fibich, Judith Berg** and their Dance Co. are performing a dance play, "Songs of Our People" and "Israel Songs and Dances" at the Educational Alliance March 4. Co. Members are **Carola Binswenger, Frank Benedict, Athan Karass, Charles Nichol, Elka Silverman, Shirley Ubell** and **Susan Werner. Alex Taroff** appears as guest artist.

DANCE SCENE USA

The **Karamu Dancers** of Cleveland's Karamu House, following a highly successful week of performances in Jan., appeared last month at Oberlin College and Mt. Vernon College, Alliance, O. The group, which gave its first recital over 20 years ago, has been, for the past 14 years, under the direction of **Eleanor Frampton.** At present 250 children and adults attend dance classes at the distinguished Negro center. Faculty, in addition to Miss Frampton, includes **Mary Green, Virginia Grady, Emanuel Sauls, William Wingfield** and **Christine Buster.** Some two dozen Karamu dancers regularly make a Summer pilgrimage to the American Dance Festival performances in New London.

Norman Craig, artistic director of the **Phila. Civic Ballet,** presented a WFIL-TV program Feb. 2 on "The Role of the Male Dancer in Ballet" . . . Also in Phila., a new non-profit semi-professional group is being formed called **Dance Artists, Inc.,** with **Rex de Vore** as choreographer-director. **Anna Karlinova** and **Oleg Romansky** will head a group of 8, which includes **Maria Sandig, Joan Harris, Maria Otumsky, Gigi Panut** and **George Johnson,** for a 2-week tour of Eastern states this month.

Walter Paul Baptiste presented **Kyra Nijinsky,** daughter of **Vaslav Nijinsky,** in two lectures last month at the Yoga Philosophic Centre in San Francisco: "The Russian Ballet and My Father' and "2,000 Years of the Dance" . . . The Feb. 5 concert of **Contemporary Dancers of San Francisco** included productions of "Yerma"

(continued on page 6)

MARCH

CALENDAR OF EVENTS

N. Y. C.

Feb. 28 - Mar. 25	**N. Y. C. Ballet Co.** N.Y. City Center
Mar. 2	**Alexandra Danilova & Group** B'klyn Academy; 8:30
Mar. 3	**Irene Gabriel & Co. with the B'kyln Philharmonia** B'klyn Academy; 3:00
Mar. 3	**Don Cossack Chorus & Dancers** B'klyn Academy; 8:30
Mar. 3 & 4	**Israeli Dance Concert with Janet Collins** 92nd St. YM-YWHA; 8:40
Mar. 4	**"Painting and the Dance": Lecture** Edith Stephen Studio, 430 Sixth Ave.; 8:00
Mar. 4	**Anthony Basse & Co.** Henry St. Playhouse; 8:30
Mar. 4	**Felix Fibich, Judith Berg & Co.** Educational Alliance 197 E. B'way; 8:30
Mar. 6	**N. Y. Ballet Club: Simon Semenoff, speaker** Academy of Ballet Perfection; 8:30
Mar. 7	**"Dances of India": Sundari Shridharani** B'klyn Academy; 8:30
Mar. 10	**Pearl Lang & Co. with Glen Tetley** B'klyn Academy; 8:30
Mar. 16	**Experiments in Modern Dance** Arr. by Fred Berk Cooper Union; 8:30
Mar. 17	**Marie Marchowsky & Co.** 92nd St. YM-YWHA; 8:40
Mar. 18	**N. Y. Ballet Club P. W. Manchester, speaker** Academy of Ballet Perfection; 3:00
Mar. 24	**Miriam Pandor and Audrey Golub** Henry St. Playhouse; 8:30
Mar. 25	**Walter Terry interviews Erik Bruhn** 92nd St. YM-YWHA; 3:00
Mar. 27 & 28	**Dance Associates** Master Inst. Thea. 103rd St. & Riverside Dr. 8:40
Mar. 29	**Bard College: Program of Music, Art and Dance** 92nd St. YM-YWHA; 8:40
Mar. 31	**Joseph Gifford & Co. Hadassah & Co.** 92nd St. YM-YWHA; 8:40

(On Tour see page 82)

(continued from page 5)

and "The Night is a Sorceress" and featured **J. Marks, Glena Shaw, Darlene Mosher, Frank Garcia** and **James Croshaw.**

Gerald Arpino did the dance lead in "Song of Norway" Feb. 24 and 25 at Sullins College, Bristol, Va. Production was choreographed by **Angiola Sartorio** . . . **Nelle Fisher** and **Harry Asmus** were dance soloists Feb. 4 on the Young People's Series of the New Haven Symphony . . . Indianapolis' **Jordan Ballet** of the Jordan College of Music, presented the American premiere of a new production of "Job," to Ralph Vaughan-Williams' score, with the Butler Univ. Symphony Orchestra Feb. 13.

The **Westchester Ballet Co.** premieres "The Seasons," choreographed by the Co.'s director **Iris Merrick,** at the White Plains, N.Y., County Center March 4. The new work derives from a Slavic folk tale and is set by Chausson's Symphony in B Flat. **Marion Scott** and **Richard Rutherford** will dance as guest artists . . . **John Begg** and his **Ballet Carnival** are currently touring the Mid-West under the auspices of the Extension Divisions of the Universities of Wisconsin and Minnesota. Their program samples styles of ballet from French court dances to Broadway jazz. Dancing with Mr. Begg are **Shirley Weaver, Betsy Drew** and **Tibb Burnett** . . . **Barry Lynn's Dance-in-the-Round,** in its 6th year in Salt Lake City, begins the 2nd half of its season this month, presenting 3 productions: "The Yellow Road," "Low Flying Cloud," and "Ballad of the Grape Vine."

BOOK NEWS

"Modern Ballet Design," by London critic **Richard Buckle,** was published Feb. 21 by Macmillan . . . The same Co. will also publish an American edition of **Tamara Karsavina's** "Ballet Technique" this Spring . . . The **Kamin Dance Bookshop** gave a party Feb. 16 for **Nora Kovach** and **Istvan Rabovsky,** whose book, "Leap Through The Curtain," was published by Dutton on that date . . . **Rosalyn Krokover's** "New Borzoi Book of Ballet" will cover 37 ballets, with 32 photo illustrations of ballet scenes. The book will feature a complete compilation of productions presented in the USA by the Ballet Russe, Ballet Theatre, the NYC Ballet and the de Cuevas Ballet, with full statistics on music, choreography, scenic and costume design, etc. Publisher is Knopf.

IN THE NEWS

Vicente Escudero appears in a nightclub for the first time when he brings his Co. into the Persian Room of NYC's Plaza Hotel for an April 5-May 2 engagement. **Carmita Garcia, Maria Amaya, Mario Escudero** and several new additions are scheduled to appear with the fiery dean of Spanish dance.

Paul Draper's tap dance article is omitted this month, but his series will be resumed in Apr. Mr. Draper is dancing Mar. 14 in Cedarhurst, LI, and on Mar. 31 in Mt. Vernon, NY.

SCHOOLS IN AND AROUND NYC

May O'Donnell and **Gertrude Shurr** move their school from W. 56th St. to 66 5th Ave. on March 1 . . . **Natanya Neumann** is teaching dance in the Phys. Ed. Dept. of Barnard College this Spring, replacing **Marion Streng,** who is on leave of absence . . . The **Metropolitan Music School** has added a special dance and drama class for teen-agers.

The season's final 4-week Introductory Session for new students at the **Martha Graham School** begins April 2. Miss Graham will be back in NYC for her annual June Course, June 11-July 7. Incidentally, the school's secretary, **Teru Masumoto,** takes a leave of absence for a part in the Spanish-language version of "Teahouse of the August Moon," which soon tours South America.

The **Albert Butler School of Dancing** has moved to larger quarters in Steinway Hall . . . This Spring **Mary Anthony** will divide her teaching time between Bennington College and her NYC studio . . . **Sono Osato** is teaching ballet at the **New Dance Group.**

Fifteen students of **Nina Tinova's** classes performed a children's ballet, staged by Miss Tinova, on Feb. 17 for a conference of scientists at NYC's Hotel Park-Sheraton . . . 1955 Harvest Moon Ball winners **Barbara Branca** and **John Mansell** are currently studying professional ballroom dancing with **Alberto Gallo** . . . The NYC **Fred Astaire Dance Studios** held their Annual Trophy Award Ball Feb. 10 at the Waldorf-Astoria. DANCE Magazine Ballroom Editor **Dorothea Duryea Ohl** was one of the judges at the award preliminaries Feb. 2 at the Radio City Astaire Studio . . . **Lewis Paschall,** formerly with **Katherine Dunham** and **Pearl Primus,** has begun Thurs. eve. dance classes and Tues. eve. classes in Afro-Cuban Percussion at the Labor Temple in Manhattan.

WORLD-WIDE DANCE NOTES

Another Yugoslav Folk Ballet, this one called **Kolo,** is coming for a US tour next Fall under the banner of S. Hurok. Not to be confused with **Tanec,** currently touring this country, Kolo is reported to be larger (55), older (est. 1946) and more widely traveled.

Late bulletins from the **Martha Graham** State Dept.-sponsored tour of Asia: (see P. 24): Sell-outs forced the addition of a 5th performance in Abadan, Iran, and in Teheran, the group gave an extra Command Performance for the Shah. Following the official tour, the Co. began, on Feb. 15, a tour of Israel under the auspices of the B. de Rothschild Foundation. Demand for tickets there was so heavy that the engagement, originally planned for 10 days, has now been extended through Mar. 3.

Paul Szilard was scheduled to leave for Japan Feb. 27 to arrange a return appearance there of his company. There will be 4 leading dancers, not yet selected, and a small corps of soloists. He will also arrange for a ballet film, to be made in Japan by an American movie concern, which will feature both US and Japanese dancers.

Margarethe von Bahr, prima ballerina of the Finnish Opera Ballet, visited DANCE Magazine during her recent trip to America. Her 5-month stay here was made possible by a State Dept. grant. She studied at the Ballet Theatre School in NYC and also made a tour of US ballet schools. Miss von Bahr reported back to Helsinki Feb. 1 for rehearsals of the ballet's Spring production of "Cinderella."

Teresa and Luisillo and their Ballet Espagnol left NYC for Madrid Feb. 23. After 3 weeks in Spain they begin a long European tour which opens in France. They return to the US for the 1957-58 season . . . American dancer **Gina** was scheduled to return at the end of Feb. to NYC after an extended period of study and research in India . . . Former Ballet Russe dancer **Eleonore Treiber** is currently doing the Gwen Verdon part in the Australian production of "Can Can."

Ana Roje, leading Yugoslav dancer-teacher, is in the U.S. She has been guest teaching at the **Irene Owen School** in Providence. At the end of Mar. she returns to her school in Split, Yugoslavia . . . **Doris Shuler** has opened a dance school at the Landstuhl Air Base in Ramstein, Germany, where her husband is a US Army captain. She writes that she was alarmed to discover that German ballet teachers there put children 4 and 5 years old on full point at their first lesson!

Next September **Alexandra Danilova, Michael Maule, Moscelyne Larkin** and **Roman Jasinsky** are scheduled for a 5-week tour of South Africa.

Tamara Toumanova is now in Italy where she will double for the singing lead in the Dance of the Seven Veils sequence in "Salome" at the La Scala Opera in Milan.

Although the **Sadler's Wells Ballet** is not due to tour the US next season, chances are excellent that NBC will fly the Co. to NY for a one-shot Christmas Week Spectacular of "Cinderella." The 90-minute production will probably star **Moira Shearer,** who has not danced with the Co. for several seasons.

Dame Ninette de Valois, the Co.'s director, will, however, do her own American tour next Fall. Beginning in mid-

(continued on page 87)

Nero Fiddled While Rome Burned

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LOOKING AT TELEVISION

WITH ANN BARZEL

Between the unaffected manner of dance director Louis DaPron and the relaxed presence of Perry Como, *The Perry Como Show* (NBC-Saturdays) presents its dance with a charming straightforwardness. Como's voiced respect for dancers is flattering. He has admitted that dancing is harder work than singing —quite an admission from a singer. The finest dance number on the show was on the occasion of a guest appearance by Matt Mattox on Jan. 28. Mattox was introduced as a dancing-man and he kept in character. He danced in to acknowledge the introduction and answered the usual questions between *grand jetés*. The big numbers carried out the love-to-dance motif. It was set in a business office in which four couples, led by the leaping Mattox, capered over desks, typewriters and adding-machines. It was the apogee of the free style dance television has developed, and sinewy Mr. Mattox carried it off in a whirlwind of virtuosity.

Another logical use of this style was used by choreographer Earl Barton, who was responsible for the lilting dance through the streets of Beverly Hills on the conducted tour of NBC's *Inside Beverly Hills*.

Dancers who brought their own numbers to our screens last month included José Greco, the Yugoslav Folk Ballet, Marcel Marceau and Nanci Crompton.

Greco, on *The Ed Sullivan Show* of Jan. 15, was in splendid form. His sharp crisp style came across effectively. He danced an introductory passage on a wooden platform and the company followed in a joyful *Jota*. The camera closed in for a solo bit by Paul Haakon and for a glimpse of the gay little gypsies Pepita Sevilla and Gitanillo Neredia. The ever-popular *El Cortijo* was done in what appeared to be a slightly new version for the finish.

The Yugoslav National Folk Ballet was on *Omnibus* (CBS) Jan. 22. Men and women danced a shepherd dance featuring their typically nimble footwork. The all female Turkish harem dance was too close to our hip-wiggling parodies to be comfortable. A sword dance by the men was less exciting than expected. After seeing the company in person several times, I wonder at the choice of these numbers. Their programs have so many dances of greater potency.

Bob Hope's NBC show on Feb. 7 promised to be a continental vaudeville including something special named *The Montmartre Ballet*. I went to considerable trouble to get in front of a TV at the designated hour, but nothing remotely resembling a French dance group was presented. And nothing remotely resembling a ballerina followed the announcement of a "ballerina making a sensational success currently in London." This introduced Nanci Crompton, who may be a success in London, but is not a ballerina. In fact she is not a ballet dancer in spite of the toe shoes she swivels on in her tricky *pirouettes*. Her routine was tasteless and it is hard to believe that the London that loves the Sadler's Wells Ballet would accept this as dance.

Marcel Marceau brought his delightful mimic art to the *Dinah Shore Show* of Jan. 17. Mr. Bip nursed a sore finger, had a date, and dancingly walked a tight rope.

George Raft has a dance past and he has been recalling it in TV appearances. On Jan. 7 he did a soft shoe routine on the *Jimmy Durante Show* — not notable except that it was done by George Raft. On Jan. 14, backed by the June Taylor Dancers on the *Dorsey Show*, he strutted in top hat and cane. The number was from his way-back movie *Bolero*. Without the spacious production of the cinema it wasn't impressive, but it was well-rehearsed.

By the way, the June Taylor Dancers are becoming an influence in the dance school. Smart teachers are discovering how easy it is to copy their unison work on the floor, on chairs and holding on to one another. The results are delighting parents who think it mighty fine that their kids can make like television pros.

Jumping to a more distinguished television production, there was NBC Opera's *Magic Flute*, supervised by Lincoln Kirstein on Jan. 15. It owed much of its fluidity and pictorial interest to the direction of George Balanchine.

Max Liebman, worthy of the affection the dance world has for him, attempted a musical with a dance theme on Jan. 21. It did not come off well. In *Paris in the Springtime*, Dan Dailey ached to be a concert artist instead of a hoofer. After an unconvincing imitation of Paul Draper in an ill-attended Town Hall recital he mushed over to Paris and the Left Bank. The nicest thing that happened in *Paris in the Springtime* was Helen Gallagher singing and dancing *Nobody's Chasing Me*. Choreographer Rod Alexander's work was undistinguished.

"Meet Me In Las Vegas" is an important film milestone. Its story, like "The Red Shoes," revolves about a ballerina — the milieu, however, is very different — and it contains two fairly extensive ballet sequences choreographed by Eugene Loring (above: Cyd Charisse and Marc Wilder in a witty, contemporary version of "The Sleeping Beauty") as well as several jazz numbers by Hermes Pan (right: John Brascia, Cyd Charisse and Lilliane Montevecchi in "Frankie and Johnny").

The film's dance importance lies in the recognition by Hollywood that one may be an American, and also a ballet dancer of charm and talent. Beautiful Miss Charisse, well-trained in several dance forms, is the first American to be cast in a major acting-dancing role in the hitherto "exotic" category of "a leading ballerina" — roles which have in the past been limited to Europeans, e.g. Moira Shearer, Zorina, Jeanmaire, Leslie Caron. We are, of course, devotees of all the latter, but we consider it agreeable that the thinking has finally broadened enough to permit an "exotic" American. And Miss Charisse does very nicely by us. May this be the beginning.

DANCE IN THE MOVIES

BY ARTHUR KNIGHT

Las Vegas seems to have become the latest center of ballet activity in the United States — more important, evidently, than Hollywood itself. Not to be outdone, however, M-G-M has moved its cameras in among the green tables along The Strip and waited for the sumptuous floor-shows to begin. The results, as presented in *Meet Me in Las Vegas*, are enough to make almost any dance lover want to brave the one-arm bandits for a more protracted look at the terpsichorean delights that lie beyond the game rooms.

Working on this premise, Isobel Lennart has spun a frothy little romance about an inveterate gambler and the haughty ballerina who brings him luck. It seems that Dan Dailey habitually drops the profits from his nearby ranch into an annual tussle with Lady Luck at Las Vegas. But this time he happens to catch the hand of Cyd Charisse just as the wheel is turning — and from that moment on he can't lose. Their mutual pleasure in this profitable discovery soon ripens into love, although there is a bit of a problem as to what a ballerina would do as the wife of a rancher and how a rancher could survive being married to a ballerina. It is obvious, however, that this tiny monkey-wrench in the wheel of Fate has been flung there merely to give the principals and the assorted specialty acts a chance to perform. And a good thing too, since the specialties include songs and/or dances by Lena Horne, Jerry Colonna, Cara Williams, Frankie Laine and little Mitsuko Sawamura.

The productions that surround these numbers, plus a final ballet built around a jive version of *Frankie and Johnny*, are the work of veteran choreographer Hermes Pan. His staging of the Frankie Laine number, a torrid ballad titled *Hell Hath No Fury*, might well give pause to other dance directors, whether operating in Las Vegas or Los Angeles. He spots Laine well up front, close to the camera, against a perfectly plain black background. Black panels and a dramatic cross-lighting permit sudden appearances or disappearances of the five red-clad dancers working together in beautiful unison behind him. It is one of the simplest and cleverest dances yet devised for the CinemaScope screen, and particularly notable for the effective use of its small ensemble. For Dan Dailey, Pan has worked out an agreeable soft-shoe routine which he performs in tandem with young Mitsuko Sawamura, and a more elaborate, swift-moving eccentric dance with Cyd Charisse and a dozen or so agile cowhands.

But *Meet Me in Las Vegas* is really Miss Charisse's picture, and she makes the most of it. She displays a gift for comedy as delightful as it is surprising. And while the climactic *Frankie and Johnny* number demands nothing more of her than the lithe, leggy swinging and body undulations that have become her standard routine, in the two sequences choreographed by Eugene Loring she is required to do some genuinely balletic dancing. And she acquits herself admirably.

A ballet rehearsal gives her ample opportunity to run through a strenuous repertory, with the big-screen camera always peering closely to magnify the slightest mistakes. She makes none. The highlight is an exciting shot of a series of *entrechat* during which Miss Charisse is carried directly toward the camera until her twinkling slippers fill the screen. Of course, the ballet they are rehearsing never turns up in its finished form. In the movies, it seems, they always *rehearse* a ballet but perform a *Frankie and Johnny*.

Loring's other number is an excerpt from *The Sleeping Beauty*, re-choreographed against an Edwardian setting and introducing the rather odd notion that Beauty was put to sleep by being bopped on the head with a volley ball. It works out rather well though, with the ball game brightly imagined and stunningly routined, preparing the way for a lovely *pas de deux* between Cyd Charisse and her white-flanneled Prince Charming. Marc Wilder dances the Prince and gives Miss Charisse splendid, sympathetic support.

Liliane Montevecchi is impressive as the sinewy "other woman" in the *Frankie and Johnny* ballet; Lili Darvas delightful as Miss Charisse's ballet-wise, worldly-wise personal manager and secretary. (Watch for the scene where Miss Darvas holds a copy of DANCE Magazine!)

Two choreographers are also credited on *Anything Goes*, Paramount's drastic revision of the old Cole Porter show. Roland Petit staged Jeanmaire's two specialties, *I Get a Kick Out of You* and a dream ballet; Nick Castle took care of the remaining assignments, dances featuring Donald O'Connor, Mitzi Gaynor and a big production number that brings in Jeanmaire and Bing Crosby as well. The distressing thing here is that it is difficult to tell one man's work from the other's — or either of them from any of a dozen decent but undistinguished choreographic chores that have turned up in similar big musicals during the past few years. O'Connor and Crosby go through a hoke vaudeville routine that is just as good as *Fit as a Fiddle* from *Singin' in the Rain*, O'Connor does a neatly-timed rhythm tap with large rubber balls that is almost as clever as the one he did with large rubber balloons in *Call Me Madam*, and he teams with Miss Gaynor for an adagio to *It's Delovely* that might be any other adagio except that this one is on shipboard. Jeanmaire achieves an astonishing if conventional kind of animation in her *Kick Out of You* routine (the astonishment comes wholly from the fact that her gleaming black suit seems too tight for her to move around in at all); while the dream ballet, a Times Square concoction that brings on all the expected types, is filled with fussy, tricky details that never seem quite worth all the effort. *THE END*

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REVIEWS

BY DORIS HERING

The Azuma Kabuki Dancers and Musicians
December 26-January 4, 1956
The Broadway Theatre

The exquisite Madame Tokuho Azuma IV returned with her assemblage of warriors, lovers, maidens. villains, courtesans, comedians, acrobats, singers, and musicians — all woven into the powerful beauty of Kabuki. Again it was a theatre experience unlike any in the Western world. For on no stage do we create so perfect a fusion of elements.

This year the Azuma Kabuki Dancers and Musicians brought two programs. The first consisted of new works. The second was a selection of last year's favorites. The principal cast change was the replacement of the poetic Kikunojo Onoe by Tsurunosuke Bando.

Mr. Bando, Masaya Fujima (the company's director and choreographer) and Tokuho Azuma formed a vividly contrasting central trio. The youthful Mr. Bando is unbelievably versatile. As the Princess in *Momiji Gari* (The Witch Among the Maple Leaves) he was elusively feminine. His high little voice seemed to perch delicately on the air, and his head tilted as though the huge black wig were indeed too heavy for his slender neck. Yet as the courageous Lord Raiko in *Tsuchigumo* (The Dance of the Spider) his gestures were forceful and incisive.

In calculated contrast to Mr. Bando's stylized pure-heartedness, was the command of Masaya Fujima. With his sharp features and cavernous voice, he was the very embodiment of the murderous lover of *Kasane* (The Sure Heavenly Retribution); and the pervasive Spider in *Tsuchigumo*. And yet, just when he seemed typed as the "heavy," he emerged as the wily blind man in *Sannin Katawa* and as an Oriental "Mortimer Snerd" in *Fukitori-Tsuma* (The Would-Be Flute Player Seeks a Wife).

And through all these male antics, lyric, heroic, and just plain funny, there glided Tokuho Azuma. Her little white-painted face remained tranquil as a pearl while her winged hands flicked fans, changed kimonos, and created one unforgettable image after the other — the tragically maimed and murdered girl of *Kasane;* the Wisteria Maiden *(Fujimusume)* tracing long eloquent dance phrases under a canopy of flowered wands; the wistful Moon Maiden *(Hiren)* dancing to a lone flute song; and the brilliant Dancing Girl *(Dojoji)* carving out the entire lifetime of a woman.

The new dances that Mme. Azuma and her company of thirteen brought with them stressed the dramatic aspects of Kabuki. The fact that they were segments or condensations of longer works was more apparent than in the more dancelike works of last year.

The opening pantomime, *Dammari*, was so severely truncated that the characters could do little more than present themselves. There was, however, a fascinating acrobatic duet between Tsurunosuke Bando and Setsuko Bando.

Sannin Katawa, the story of a rich man duped by three beggars, had a wittily stylized drinking pantomime for Masaya Fujima, Haruyo Azuma, and Shusai Fujima, with Mitsuemon Bando as the pompous Lord.

The theme of transformation, so deftly handled in the Oriental theatre, formed the base for *Momiji Gari* and for *Kagami Jishi* (The Girl Who Became a Lion), but in both cases, the abridgement did not allow for sufficient development of the initial character before its metamorphosis into a demon.

But these are small points that could be happily rectified by watching Kabuki in its native theatre, with all the time in the world at one's disposal.

Especially welcome was the second program, which brought back all our old favorites — the solemn offering to the Gods; the virile Lion Dance; the foolish Flute Player; the Spider with his crystalline streamers of web; the heart-rending *Ninin Wankyo* (Memories) with Tsurunosuke Bando shedding his little stylized tears over the loss of his beloved; and as the final gem, the dainty Courtesan (Yukiko Azuma) out for an airing on Festival Day.

It would be difficult to say who were more alertly rhythmic, the dancers or the musicians under the direction of Katsusaburo Kineya. Upon the most imperceptible of commands from their leader, they began or ended in breathtaking unison. And their sounds, led by the sensitive koto playing of Shinichi Yuize, were enchanting.

Each number was announced by a lovely young woman, Kajiko Iwamoto, who described her wares with warmth and intelligence.

J. Peter Happel

Emy St. Just and Paul Olson as the tormented lovers in Miss St. Just's "Thoughts and Remembrance," imaginative dance-concept of "Hamlet."

(reviewed on page 77)

Pearl Primus and her Company
January 7, 1956
Brooklyn Academy of Music

Taste — how elusive an ingredient it is! In part it comes from an innate sense of proportion and in part from a clear artistic purpose and the ability to select materials suited to that purpose.

Pearl Primus, with the best heart in the world, and with a stage presence of great sweetness and charm, seems to lack the final grains of taste that would give her program the form — and the formality — that it so desperately needs.

Her well known African dances — especially her serene *African Ceremonial* solo and the plunging, swooping *Impinyuza* performed by Percival Borde and four tall male dancers — had this sense of purpose. But as soon as Miss Primus forsook her African material for Caribbean, North American, and "modern" themes, the results were often aimless.

A new trilogy labeled *The Fortune*

(continued on page 75)

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In The Mailbox

(Ed: Many warm-hearted messages from former Pavlova colleagues and associates were received by the Pavlova Commemoration Committee, including those that follow:)

"To me Anna Pavlova lives and shall live forever. Greetings."

Uday Shankar,
Calcutta, India

"Anna Pavlova—loved, admired, worshipped and never forgotten.

When I saw her for the first time she was riding on the crest of the wave, protected and glorified by the proud tradition of Russian and European ballet. She was lifted to the peak of the mountain by something more than just fame, aerial, fairylike, the incorporation of unearthy beauty . . . until she went into the most famous of her dances, becoming herself—woman and artist, figure and instrument—the poetic symbol of sufferance. Was it the vision of her own death which made her performance of the *Dying Swan* so deeply moving and beautiful beyond description?

You knew then that she was human. Softly, softly she took you into her own sufferance, covering you with the beauty of the dying wings.

Anna Pavlova—loved, admired, worshipped and never to be forgotten."

Mary Wigman,
Berlin, Germany

Dear Editor:

I wish I could express adequately the great pleasure I experienced at the Pavlova Commemoration Program. It was very special! Everyone who participated was wonderful. I am afraid that at the time I did not fully indicate my thanks to you, and the gracious people on the committee who welcomed those of us who had worked with Pavlova.

It was a thrill to hear the youngsters in the audience gasp as they discovered, again and again, the great beauty of line, emotion and phrasing that was Pavlova's—so perfect was it, even in those imperfect films, that although there was no music—and music is usually so essential to a dancer—no one missed it!

It was a great event. And I was grateful to have been privileged to attend. Thank you and everyone connected with the program for a most enjoyable time.

Léa Roux, N.Y.C.

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on the cover . . . The satin beauty of Beatrice Kraft and her agile quasi-Oriental dancing have made her a great popular favorite.

As a child she studied ballet with Mordkin and worked with Felicia Sorel, later with La Meri. Seen frequently in theatre, TV and nightclubs, her style is related to that of Jack Cole, with whom she has performed as partner (p. 22).

coming . . .

Legislator with a Mission

Congressman Frank Thompson, N. J., in the forefront for government recognition and support of the arts, writes an exclusive article for us on the dance and legislation.

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A dance school with a course in clowning? In making mobiles? Choreographer Eugene Loring, in his Hollywood school, has created a teaching system uniquely American.

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Plus dozens of excellent and exclusive articles and features, beautifully illustrated.

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THREE WORLD CAPITALS CELEBRATE PAVLOVA

The American Pavlova Committee came into existence quite informally, and took seriously its job of marking the twenty-fifth year since the death of that great dancer. Time after time the little group, which consisted of Hilda Butsova, Muriel Stuart, John Martin and the writer, met to discuss how we in this country could best acknowledge the debt we owe to Anna Pavlova.

Many ideas were considered until finally we all agreed that, for two reasons, whatever program we arranged would have to be directed toward young dancers. One reason was that to the generation now in its teens, Pavlova is naturally remote. Nothing, we thought, could be more immediate for them than to meet with people who had worked with her and could make her understandable. And second, Pavlova herself was constantly concerned with young dancers. She created many scholarships *(see p. 4 for scholarships given in her name this year)*; she supported a home for exiled children, and trained and practically raised the eight young English students who later became members of her company.

Therefore, at 4 p.m. on Saturday afternoon, Jan. 21st, four hundred and fifty teen-agers took their seats in the Barbizon-Plaza Theatre. Also in the audience were some thirty former associates of Pavlova (many of whom are pictured on these pages).

The program, with John Martin as master of ceremonies, was divided into three sections: A series of brief addresses; then a presentation of slides projected on a 12-foot screen, with comments by Miss Stuart, and a showing of the Douglas Fairbanks film made as an experiment in Hollywood in 1924. *(Although these motion pictures lack film quality, and Pavlova herself objected to their being shown, we know of no other dance films of her now existing.)* The third section of the program was a question-and-answer period in which the Pavlova-ites commented upon and warmly supplemented each other's answers to queries from the youthful members of the audience.

The result of the afternoon was all that the Committee could have asked for. The gasps of pleasure that occasionally escaped from the youngsters as a slide was shown, the thrill that went through the audience as the figure of Pavlova started to move in the opening sequence of *Christmas*, the intense involvement and the glowing eyes that reflected the excitement of discovery, these were rewards.

After the program the Pavlova associates met for champagne in the lobby of the theatre. The writer left early to dash to Idlewild Airport, from which she took off for the London Pavlova Gala, and then to Paris, to participate in tributes in those cities to Anna Pavlova—Anna Pavlova, living symbol of the power and magic of the dance. *LYDIA JOEL*

In New York

The Speakers

Lydia Joel: " . . . This is a joyous, not a mournful occasion—it celebrates that in an artist which never dies."

John Martin: " . . . I saw her first when I was a boy in Kentucky. It was enchantment . . . Ballet in America in our times started with her appearance here."

Sol Hurok: " . . . 'Hurokchik,' she said, 'it is little villages (Jackson, Tenn.) that I love. If I do not bring them the dance, who will?' "

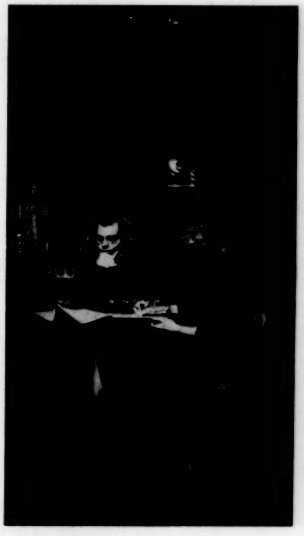
Anatole Chujoy: " . . . The audience for ballet in Russia before Pavlova was intense but very small. After her the ballet was for everybody."

Hilda Butsova: " . . . If she had not been a dancer, she would have been a great, great actress. She was never the same in any two roles. She became whatever it was she was dancing."

Muriel Stuart: " . . . Her ceaseless curiosity encompassed all forms of dance . . . her presence was so strong that even if we could not see her we could tell she was there."

Aubrey Hitchins: " . . . The darkest corners of the earth were illumined by her presence."

A section of the Jan. 21 audience as Father Wilfred Bayne (now a Benedictine monk residing in Rhode Island) rises to acknowledge his introduction as a former member of the Pavlova Company.



NBC engineer and editor record the proceedings of the program for a national broadcast, "Heart of the News" on Jan. 23.

Opposite page: The photo of Pavlova in movement was taken from the screen during the Jan. 21 showing of the dance film.

PHOTOS BY HERB FLATOW

(over)

After the New York Program: Champagne and Reminiscences

Chester Hale and Michael Nicholoff**

Konstantin Koboleff, Host Rudolf Orthwine, Father Wilfred Bayne*, Impresario Sol Hurok*

Pavlova classmate Alexandra Fedorova

Lea Roux, Charlotte Letteaux*, Sinda Iberia**

Walter Nowicki, Nathalie Branitzka**

Hilda Butsova, Maria Nevelska*, Co. Mgr. Harry Mills, Eudokia Miranowa*, Simeon Karavaeff**

Other Pavlova associates present include George Dobitcheff, Malvina Hoffman, Anthony Nelle, Howard E. Potter, Mrs. Michael Mordkin*. A list of additional colleagues now in America is on p. 4*

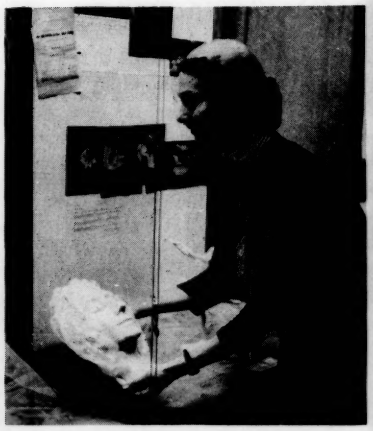
**Indicates member of Pavlova Co.*

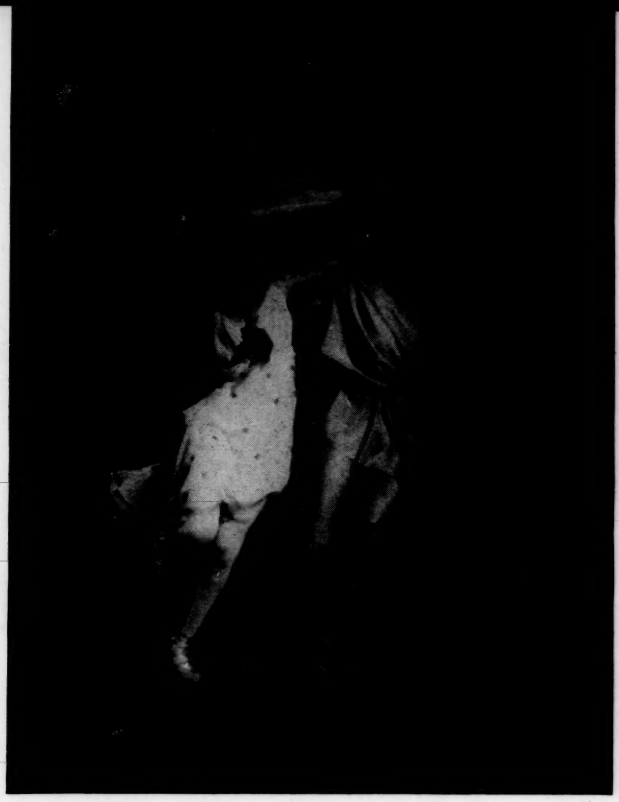
Hilda Moreno and Muriel Stuart**

*Master of Ceremonies John Martin and Felia Doubrovska**

Pavlova Exhibition

At the Dance Collection of the 42nd St. Public Library, a small but dramatic exhibition was opened on Jan. 23. Below, George Chaffee, left, presents a life mask of Pavlova to Dance Collection Curator Genevieve Oswald. L. to R.: Mr. Chaffee, Hilda Butsova, Muriel Stuart, Doris Hering, Zachary Solov, Mary Ellen Moylan and Carleton Sprague Smith. At right, Miss Moylan, currently leading dancer at the Metropolitan Opera, where Pavlova first appeared in this country, places the mask into an exhibition case.





In London

London, which considers itself Pavlova's second home, paid her elaborate tribute. In addition to compiling a new book about Pavlova and preparing a major exhibition to be opened this Spring, the Pavlova Commemoration Committee of England, aided by impresario S. A. Gorlinsky, prepared and presented a Gala at the very large Stoll Theatre. It started at 11:30 p.m. on Jan. 23 and lasted until 2:15 a.m., featuring the dancing of a fabulous international array of ballet stars. As Dame Ninette de Valois said in her introductory speech, "We felt that Madame would be more pleased by dancing than by anything else, and so this is an evening of dance."

Malvina Hoffman Collection

Above: Alicia Markova and Milorad Miskovitch danced *Bacchanale* as part of the fictionalized life-story of Pavlova, performed on BBC on Jan. 19. Dilys Hamlett played the role of Pavlova in the 1½ hr. Paul Tabori play, which included in addition dancing excerpts from *Les Sylphides, Giselle, Autumn Leaves* and *Dying Swan.*

Below: In similar pose as that of the dancers above was the bronze statue of Pavlova and Mordkin by Malvina Hoffman, which was purchased by the French government in 1918. It was placed in the Luxembourg Garden in Paris. But it is no longer there—the Nazis carted it away to melt down for metal.

(over)

At the Jan. 22 London Luncheon For the Gala Performers At the Savoy Hotel

PHOTOS BY PAUL WILSON

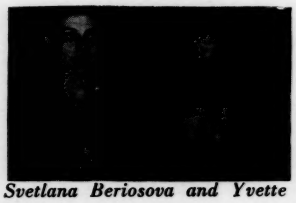
Alicia Markova, Impressario Gorlinsky, Marjorie Tallchief

Beryl Grey

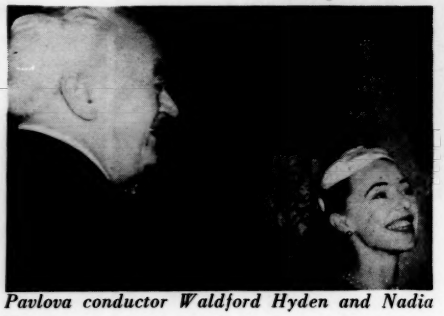
Alexis Rassine and George Skibine

Ram Gopal

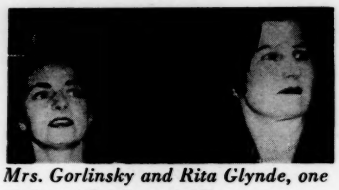
Critic Arnold Haskell



Svetlana Beriosova and Yvette Chauvire



Pavlova conductor Waldford Hyden and Nadia Nerina



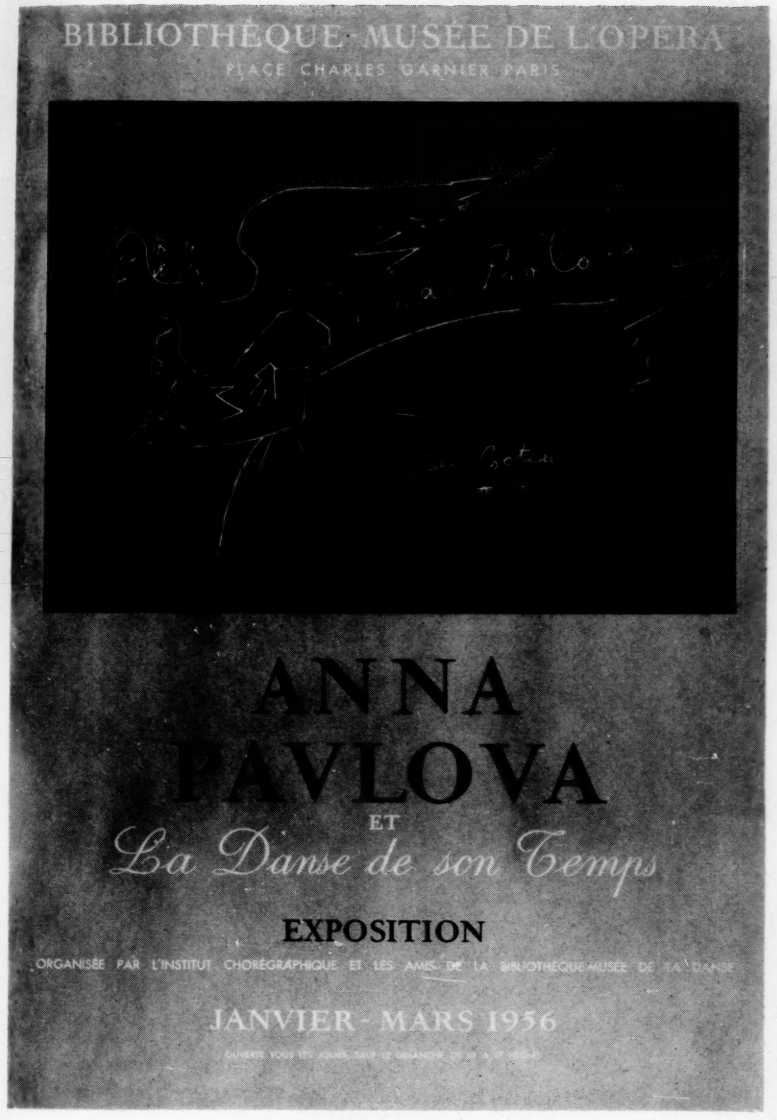
Mrs. Gorlinsky and Rita Glynde, one of the 5 "Pavlova girls" present

Editor Philip J. S. Richardson

After Jan. 23 Gala

Performing at the Pavlova Midnight Matinee were Margot Fonteyn, Alicia Markova, Yvette Chauviré (above); principals and corps of Sadler's Wells Co. in "Les Sylphides" and the last two mov'ts of "Homage to the Queen," Toni Lander and John Gilpin of Festival Ballet (above right with Dame Ninette de Valois, who made the introductory speech); Marianne Orlando, Kenneth Petersen, Bjorn Holmgren and Elsa Marianne Von Rosen of the Swedish Royal Opera Ballet (Miss Von Rosen, below right, with Cyril Beaumont); India's Ram Gopal, plus Marjorie Tallchief and George Skibine of the de Cuevas Co., and others.

In Paris



An especially designed Jean Cocteau poster (left) announces the current exhibition at the famous Library Museum of the Paris Opera. The show includes Pavlova paintings, sculpture, costumes, photographs and clippings, as well as the original Serov drawing of Pavlova that was used on the 1909 Diaghilev Ballet poster.

A promised Gala of the Paris Opera Ballet on Jan. 23 did not take place because Serge Lifar was, at that time, on a tour of the Near East with a small company of ballet stars. On the 23rd of January, Lifar and group attended services at an 11th Century Greek Orthodox Church in Athens. Below, before a temple on the Acropolis, L. to R., pianist Jean Laforge, Nina Vyroubova, and, holding the Pavlova poster, Mr. Lifar and Michel Renault.

THE END

HERE AND THERE

Gary Wagner

Adrian Siegel

(left)
SUPPER CLUB REHEARSAL: Beatrice Kraft, also pictured on this month's cover, is shown at left rehearsing for a new hotel-circuit tour she opened last month in St. Louis. The exotic Hindu dancer, most recently seen in Hollywood's "The Rains of Ranchipur," is pure American—a native of Englewood, N. J.

Miss Kraft has appeared in most of the large supper clubs, including NYC's Persian Room, Copacabana, and Chicago's Chez Paree, and she has been seen on many major TV shows. She has danced in two productions of "Kismet"— the Broadway musical version, and the film with Dietrich and Ronald Colman. The wife of a Canadian physicist, Miss Kraft plans to establish a school of Indian dance in Canada.

(above)
BALLET GUILD OF PHILADELPHIA: Among the lively dance performances this season in Philadelphia was the Mozart ballet-pantomime, *Les Petits Riens*, shown above in rehearsal. Choreographed by Elaine Wilson (with 18th Century movement-style suggestions from Mattlyn Gavers), the work was danced by the Ballet Guild of Phila. with the Phila. Orchestra. Featured dancers were Concetta de Prospero, Sylvia Kim, Richard Wagner and Lois Grandinetti. Over-all supervision was by Antony Tudor, who has been guiding the Guild's destinies since 1954. It was for this group that Tudor originally staged *Offenbach in the Underworld*, which he later staged in Japan. The ballet is in the repertory of the National Ballet of Canada.

(right)
INDUSTRIAL EXTRAVAGANZA: General Motors' Motorama of 1956, a 35-minute musical called "Key to the Future," was staged by Michael Kidd, who also did the '55 version. With the latest models of G.M. automobiles as decor (the Firebird #2 is to be seen behind blonde leading dancer Dee Dee Wood), Mr. Kidd skillfully blended fact and fancy in a fast-stepping view of things to come. Thirty-six dancers, fourteen singers and a twenty-two piece orchestra are the cast of the no-charge industrial extravaganza which was presented at the Waldorf-Astoria in N. Y. Jan. 19-24; during February in Miami, and as it will be seen in Los Angeles and San Francisco in March, Boston in April. Last year's show was seen by 2 1/4 million viewers. This year's is expected to break the record.

Shoso Takumoto

Filed in Washington:

MARTHA GRAHAM IN ASIA

"Your country has sent us the atomic rocket launcher—now send us someone who can teach Martha Graham's modern dance to the Japanese!"

As a 20-minute ovation subsided after a Graham performance in the Japanese capital, this comment was made to a U.S. Embassy official by a prominent Tokyo critic.

This trenchant observation is extracted from one of many dispatches which American envoys in Asia have been forwarding to the Washington office of the U.S. Information Agency to document the astonishing effectiveness of a new kind of Yankee diplomacy in the Far East.

These official reports show the U.S. foreign affairs experts of the area in a new role—as dance critics and as evaluators of the arts of their own country, a subject with which they have previously had little professional concern.

During the past four months many thousands of Asians have had a first look at one phase of America's cultural life—the modern dance. While some were puzzled, they were—in overwhelming numbers—deeply impressed by what they saw. The extraordinary ambassadors, all diplomatic amateurs, have been Martha Graham, fourteen of her dancers, and a small staff. On Feb. 12th, in Teheran, they completed a State Department sponsored tour which began Nov. 1st in Tokyo, took them to the Philippines, Thailand, Malaya, Indonesia, Burma, Pakistan, India, Ceylon and Iran.

It is probable that even the most astute officials of the State Department's International Exchange Program, or those of the American National Theatre and Academy (which administers the IEP), wore their fingers crossed as they put up the considerable sum necessary to send forth to the Mysterious East a modern dance company which is still regarded, even on Broadway, as *avant-garde*.

Choosing Miss Graham to go before any of the classical ballet companies was, it is now plain, a happy hunch. It offered for the judgment of the Orient a dance form which is purely creative, original and entirely American, subject to no comparison with European ballet. But they could hardly have hoped for anything approaching the Asians' all-out enthusiasm, illustrated in another State Dept. dispatch, this time from Indonesia:

"The one-week visit of the Martha Graham dance troupe was a spectacular success. The visit represented the outstanding American cultural achievement in Indonesia in recent years... Newspapers not particularly friendly toward the U.S. reported the visit in a most favorable light... In Indonesia, where the classical (Japanese, Sundanese, Balinese, etc.) dance reigns supreme among the art forms, it did not come as a surprise that the Indonesians displayed an extraordinary interest in the troupe's visit. What was surprising, however, was the fact that Indonesians liked the modern dance as much as they did."

Again from Japan, the USIA field representative reported: "Miss Graham's performances have greatly advanced the prestige of the American dancer and the work of American choreographers... Large numbers of people stood in the aisles at every performance and the final curtain brought a thunderous ovation of applause, cheers, exploding firecrackers, confetti, serpentines and flowers... Her austere presentation of human emotions moved them to comparisons with the highly developed Japanese theatre (Noh and Kabuki) rather than with the Japanese dance alone. Miss Graham's presence was a revelation here. Her work disclosed a theatre of drama and emotion the

(continued on page 26)

GRAHAM SPEAKS TO JAPANESE DANCERS: At an outdoor reception Miss Graham talks to an assemblage of 300 leaders of Japanese dance. After the reception, the hosts honored the American artists with a performance.

TOKYO POSTER: For the display announcement of the Graham Co.'s one-week engagement in Japan, this red, yellow and black placard was posted throughout Tokyo. There were record numbers of standees at each of the six performances.

IN INDONESIA: The U.S. dance ambassadors were officially entertained throughout Asia. In the Presidential gardens at Djakarta their hostess was Mme. Soekarno, Indonesia's First Lady, who appears here between Robert Cohan and Miss Graham. Mme. Soekarno also gave the visitors a lesson in playing the instruments of the Javanese "gamelan."

VISIT TO KABUKI THEATRE: Backstage at the Kabukiza in Tokyo, Miss Graham congratulates the dancer-actor, Shoroku, who is wearing the make-up for "Tsuchigumo" (The Spider Dance). Leading celebrities of the Japanese theatre were to be seen at all the Graham performances in Tokyo.

まあさぐらあむの訪日

IN THAILAND: The Graham Co. during their stay in Bangkok, were honored guests at the palace of Prince Bhanu. Miss Graham is shown here admiring the ornate costumes of two classical Siamese dancers who performed for the Americans. Miss Graham was startled to learn that none of the distinguished guests at the party could leave until she had.

Japanese thought Americans could not create."

Eye-witness accounts of the historic Graham tour must wait for the return of the company members. However, such letters as have been received here give the outlines of a fabulous adventure.

After leaving New York in mid-October (reeling from innoculations against strange diseases), the dancers began a whirlwind existence which they reported to be both exhilarating and gruelling. Performing conditions have ranged from tiny halls, where there was stage space for only four or five dancers, to large ultra-modern, air-conditioned theatres. In Rangoon there was no theatre and performances were given out-of-doors in the temple courtyard facing the great golden Shwedagon Pagoda (with audiences numbering 6,000).

Royalty, presidents, premiers, diplomats, as well as celebrities of theatre, dance and music, were on hand for the performance in each country. In Tokyo, the audiences included the Crown Prince, the Emperor's brother, dancers who came from as far away as Hong Kong. In Burma, the opening night began with a speech of welcome by Prime Minister U Nu. In Madras, Miss Graham was introduced to the audience by the distinguished Indian dancer, Mme. Rukmini Devi. In Calcutta, Uday Shankar was bravo-ing from the first row.

Much of the company's success is attributable to the fact that, preceding each engagement, Miss Graham presented her group in a lecture-demonstration of modern dance technique. Critics and public alike responded as enthusiastically to the preliminary demonstrations as to the dance productions. Natsuya Mitsuyoshi, the Tokyo critic, stated:

"Japanese dancers and audiences have been living in a *Swan Lake* era up to this moment. But there will be no more such era from now on. Young dancers are thinking of something revolutionary. This performance of the Graham company will become a turning point in the history of Western dance in Japan."

The Exchange Program tour has indeed resulted in "exchange," for the Americans have spent much of their free time with the leading dancers in each country. Miss Graham's letters tell of many performances of native dances especially staged to honor her group. In fact, they have been so extensively entertained that it may be some time before any of them can be enticed to another party. The performing schedule, one of the company wrote, has seemed easy compared to the round of ceremonies, teas, receptions and banquets.

Now, as Martha Graham returns home, it is of interest to note what she said in a "Voice of America" broadcast before leaving for the Orient:

"I hope to learn that there is no great difference between us. We in the United States are in the middle of things. We are washed by two oceans; we are washed by two cultures — from Europe and from Asia. We are sensitive to it and alive to it and perhaps blended with both of them. I would like to feel that our points of contact are greater than our differences, and what differences we have can be healthy and stimulating. I hope to learn that I am not different. I hope to find many friends and hope to see dance that will lead me into a new and exciting experience in living—and I hope to give that by my performances."

THE END

IN THE PHILIPPINES: Dance students of Manila's P. Gomez Elementary School gave a tea for the Graham Co. Mothers of the pupils made a Philippine gown of yellow satin for Miss Graham, complete with typical "butterfly" sleeves, bag and shoes.

TWO EDITORIALS FROM ASIA

Press reaction in the Orient to Martha Graham's tour appeared not only in the news and theatre columns but also in editorials.

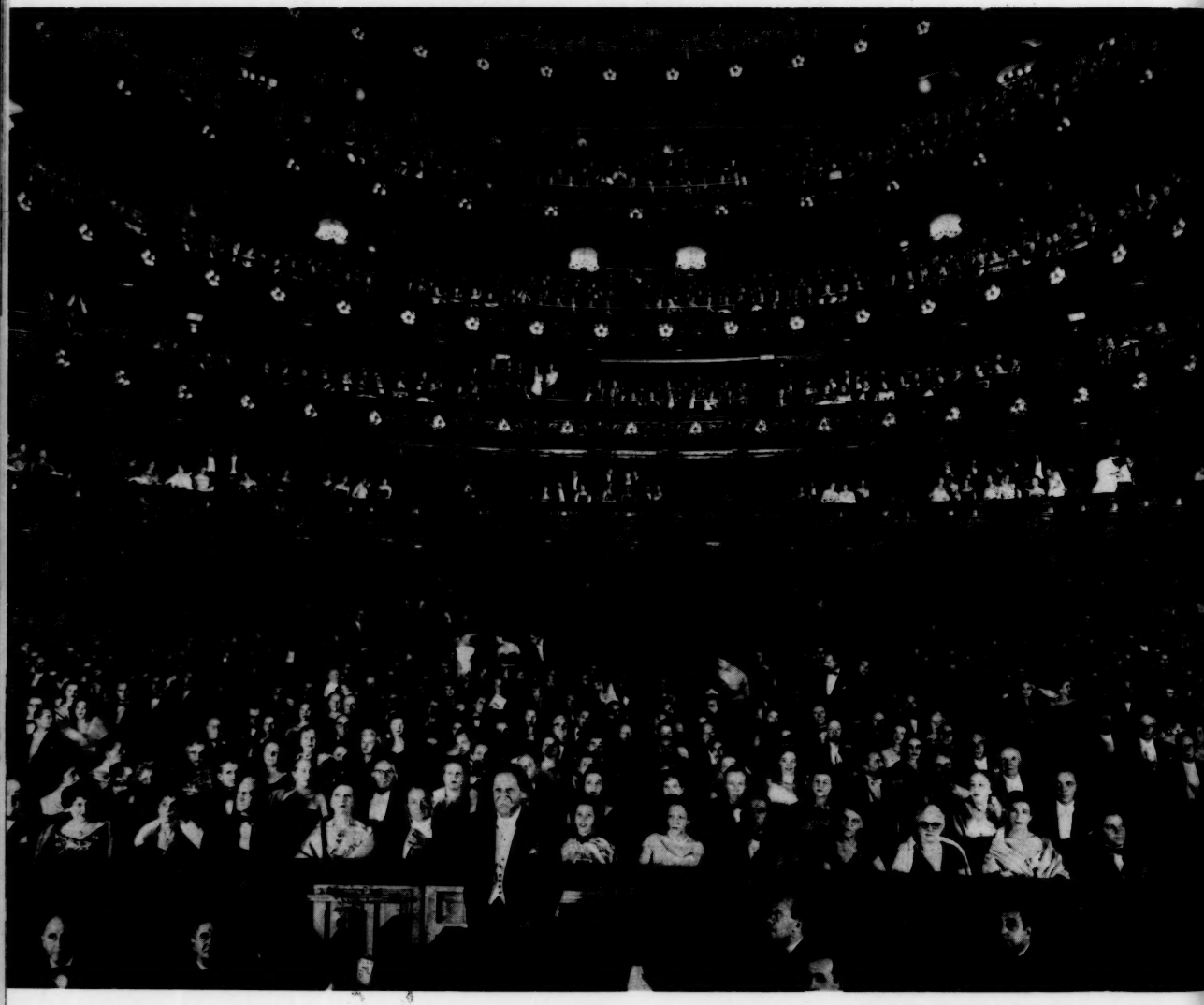
The *Times of Indonesia* followed a sharp attack on Mr. Dulles with an editorial headed "Martha Graham Week," which said "Once in a generation a gifted individual is endowed with the ability to project to strangers some brilliant facet of a nation's art and thereby reveal something of its soul. This Miss Graham has done with such virtuosity that she has dispelled the prevalent notion that Americans live in a cultural wasteland peopled only with gadgets and frankfurters and atom bombs. The measure of Miss Graham's greatness is that she has won the plaudits of a people who are themselves one of the exponents of the dance because they see in her work the stamp of excellence. If ever this paper came perilously close to forgetting its policy of leaning neither to the East or to the West, it was during Martha Graham week, because this talented woman presented something of the United States that we could wholeheartedly approve of. We, for one, hope that it will be made possible for Miss Graham to be with us again soon; if not, we shall construe it as an unfriendly act on the part of the United States."

Another Djakarta paper, *Merdeka*, published this editorial: "The blame for our unfamiliarity with American art should be found with the Americans themselves, since they are much more inclined to point at their material welfare than at the high stage of spiritual development they have attained, and they hardly ever introduce outside the borders of their own country expressions of this development. Their reluctance is only logical since it is perfectly in the nature of a people with a highly developed culture. The assertion that America is hiding its true, vital source of life proved to be correct after all."

OPERA CHOREOGRAPHY LOOKS AT TOMORROW

Oldest of the theatre dance arts, opera choreography is only beginning to carve a place for itself.

By DORIS HERING



This month, four hundred opera producing groups from all over the country will send representatives to a conference in New York City. Sponsored by the Central Opera Service, the conclave will spend two whole days talking about opera — its repertoire, its touring problems, its singers, its financing and promotion, its producing techniques, its decor and costumes, its translation into English, its acting, its orchestras, and even how to televise it effectively.

But something will be missing at the conference. For nowhere in the extensive prospectus is there mention of opera choreography. And that is unfortunate. For in the hands of the choreographer could very well lie the growth of opera as a dramatic art.

Why has this never been recognized in the three-hundred-year history of opera choreography? And why is the time now ripe? The first has to do with attitudes about dancing and with opera house administration. The second has to do with the contemporary development of dance as an expressive rather than decorative art.

There was a period when opera choreography had little to do with opera. It was a divertissement or a series of divertissements within an operatic framework. It began this way in the court ballets and court operas of Louis XIV. Perrin and Cambert, who are credited with the first French opera in 1659 *(La Pastorale en Musique)*, worked from this premise. So did Lully and Rameau.

And in a sense, the Paris Opera, whose dance wing was founded in 1661, has always preferred the dramatically uncomplicated device of an inserted dance interlude—so much so that in 1861, when Wagner was invited to present *Tannhäuser* at the Paris Opera, he was requested to insert a ballet divertissement. Hence the first act Venusburg ballet. (Which infuriated French audiences, for they were accustomed to arriving late and enjoying the dancing still later).

Verdi faced the Paris Opera problem, too. The original version of *Otello* had no ballet, but he obligingly inserted one for the Paris premiere. It consisted of a Turkish dance, an Arab dance, a Greek dance, and a dance for Venetian sailors.

While the French interest in opera ballet has not always been adventuresome, it has at least been consistent. During the Romantic era, when foreign composers like Rossini and Meyerbeer came to France, they, too, found themselves involved in opera dance. Meyerbeer even created a dance for nuns in a graveyard for his *Robert le Diable*. And the idea for Ashton's *Les Patineurs* can be found in the skating ballet of Meyerbeer's *Le Prophète*.

When native French opera composers came into their own at the end of the Nineteenth Century, with operas like *Lakmé* and *Manon*, the dancers were given their share of the proceedings. In fact, the Cours la Reine divertissement of *Manon* is one of the loveliest scenes of the entire opera.

Why was there a constant pressure in favor of opera dance in Paris? Simply because there was an organized ballet group waiting to be used. And in such an organization lies the nucleus for any sound opera dance structure.

The children who study at the Paris Opera Ballet School are given their first stage roles as "figurantes" or supers in the opera productions. As they mature, they perform dancing roles in the operas, and once a week there is a ballet night when they perform in complete dance productions usually by the opera's choreographer.

The working organization available to the American choreographer has never had this kind of stability and continuity. It has always been subject to the caprices of each new opera manager. It has always been undermined by the transience of the underpaid dancer.

The Metropolitan Opera is America's oldest existing institution. Its ballet was founded in 1883. Yet, with the exception of the current Bing regime, the relationship of the ballet to the rest of the organization has often been precarious.

The company did not even have a ballet school of its own until 1909, and during most of its history the imported ballerina has been more important than the choreographer.

Even during the "Golden Age" of Gatti-Casazza, whose wife, Rosina Galli, was for a time prima ballerina and choreographer, a writer in DANCE Magazine commented, "I don't suppose Mr. Gatti-Casazza has been been prompted to reflect that the Roxy Theatre ballet is superior to his, or that half a dozen ensembles in musical comedies can dance circles around his ballerinas."

There have been contrasting epochs since the Gatti regime. Manager Edward Johnson tried the American Ballet under Balanchine. But Balanchine was too experimental for the conservative Met. Boris Romanoff, who succeeded Balanchine, was more suited to his role. For, although he believed that the dance should be expressive to the highest degree and that it should further the development of the action, he also was convinced that the dance in opera was an auxiliary instrument. That the dance could be auxiliary, but the choreographer's function primary, did not enter his mind. Nor does it occur to most of today's opera choreographers and the administrations behind them.

Perhaps because his wife was a dancer; perhaps because he is a man of vision; Rudolf Bing, the Met's present General Manager, has a definite respect for the role of the choreographer in his organization. When Antony Tudor, his first choreographic choice, proved unsuccessful, he placed him in charge of the Metropolitan Opera School of Ballet (which is now one of the best ballet schools in the country), and selected Zachary Solov as the new choreographer.

Unlike most choreographers functioning in American opera companies today, Mr. Solov has a relatively important position in the creation of new productions. And he has even been allowed to do two all-ballet works of his own.

He has a full corps of twenty-four girls and twelve boys. And each season he

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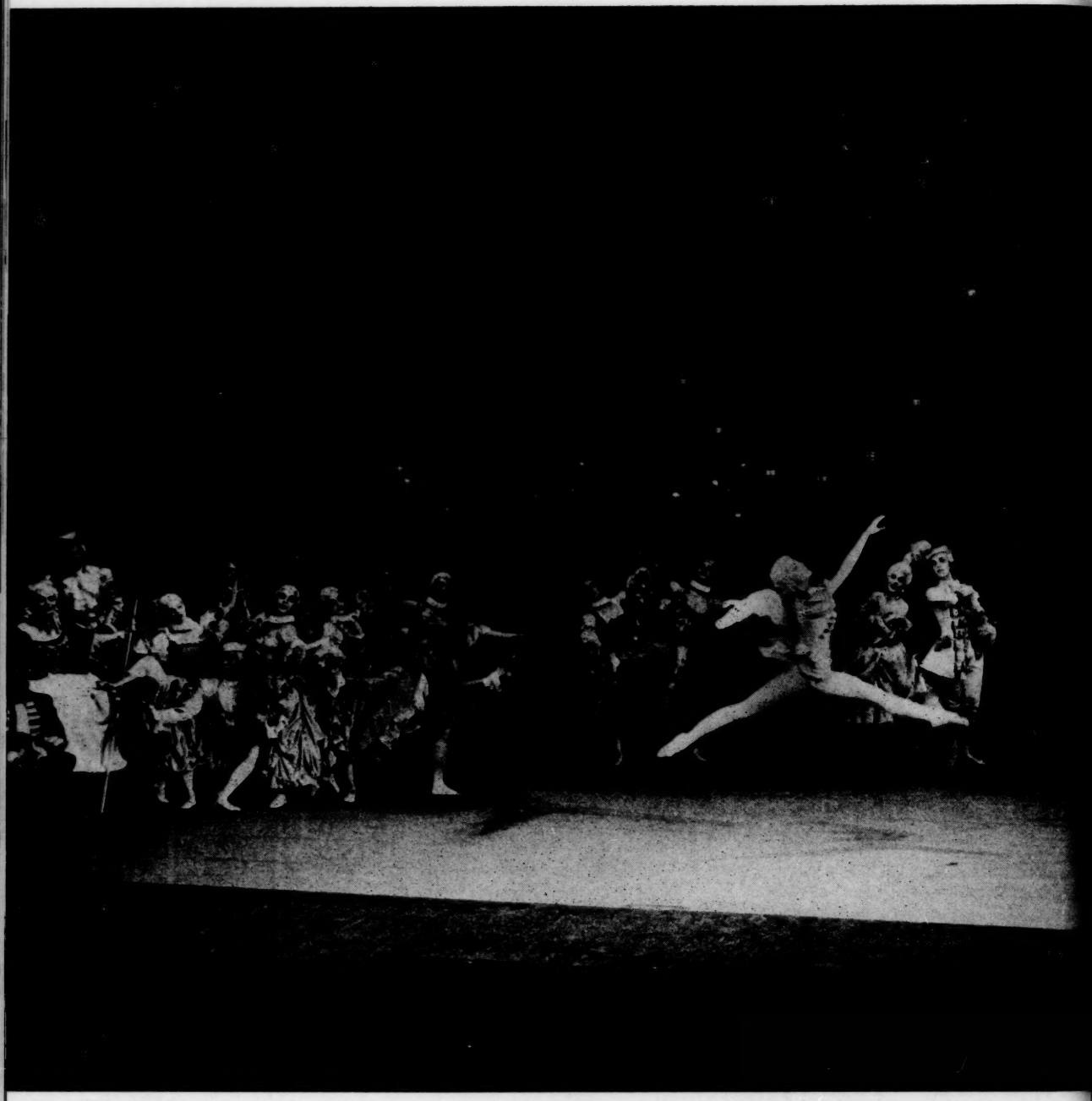


Wide World Photos

Because Massenet's "Manon" is set in the Eighteenth Century, the Metropolitan Opera's choreographer, Zachary Solov, designed his third act ballet in the style of the French court. The dancers, led by Mia Slavenska, Malcolm McCormick, and Diana Turner (leaping) perform for Victoria de los Angeles (left) as the beleaguered Manon.

sparks his repertoire with important guest dancers. When a new production is in the works, he is allowed to collaborate closely with the stage director, and he participates in the stage design conferences. In last year's radiant production of *Orfeo* he was responsible for having the sets moved back so that the dancers would have more adequate space.

In several cases the Met has gone to the trouble of restoring ballet interludes that had been dropped, or of expanding existing segments. In *Lucia di Lammermoor,* Mr. Solov discovered that there was more dance music than was being used, and so he was allowed to have the score opened to accommodate a new set of Scotch dances. In *Faust* the Witches' Sabbath Ballet is often omitted, but it has been restored to the Met's version.

Of course, a large, privately subsidized institution like the Met is bound to be fairly conservative. And so, Mr. Solov's prime virtue lies in the fact that he has created attractive, professional-looking dances that do not overflow the bounds.

The Christensen brothers, Lew and Willam, have a similar but less formal set-up at the San Francisco Opera. But it is one that they have made, rather than inherited.

The young people who perform in the San Francisco productions are actually members of the San Francisco Ballet. They are trained for the ballet and advanced through its ranks. The company is hired as a body for the opera season.

Like Mr. Solov, the Christensens are consulted about space requirements for their dances. And so, while they do not exert a direct control, they do exert an indirect influence on the set designs.

Both opera companies give their choreographers adequate rehearsal time in the studio and on the stage. And both of them allow the choreographer to work fairly closely with the director. But the San Francisco Opera is the only one in which the choreographer is allowed to work closely with the singers. While this occasionally happens at the Met and at the City Center, it is the exception rather

(over)

than the rule. When it becomes the rule, the opera choreographer will be a large step closer to fulfilling the function we foresee for him.

Ruth Page, who has been intermittently connected with opera dance for the past quarter century, is currently the choreographer for the Chicago Lyric Theatre, that brilliant organization which has in the past two seasons restored Chicago opera to a high artistic and professional level. But the Lyric Theatre does not provide Miss Page with a formal ballet organization. She has created her own company, which performs as a body during the opera seasons and then is free to tour.

Although Miss Page is allowed to collaborate closely with the director, she makes no effort to become involved in the action for the singers. She feels that this is definitely the province of the director.

The New York City Opera is the youngest of the major American opera organizations. And despite its musical superiority, it gives its choreographers a very hard time, principally because its producing budget is so slim.

The New York City Opera has had several choreographers in its brief career. Each time a new one is hired (and sometimes they come and go at the rate of two or three per year), the work of the previous incumbent is dropped, along with his dancers. While other companies average thirty-six dancers, the N.Y.C. group usually has about eight.

Pressure and inadequate rehearsal are the rule for the dancers. One choreographer reports doing the dances for *Aida, Carmen* and *Die Fledermaus* in ten days. And the first performance of the *Fledermaus* waltz scene was done without a stage rehearsal!

When a new production is being planned, the choreographer is not consulted as to the designing of the sets or the space required for his dancers. When the company staged Bartok's *Bluebeard's Castle* in 1952, the dancers were required to perform on a precarious scaffolding of stairs and platforms. Yet the dancing was an essential part of the opera.

The choreographer for the New York City Opera has little contact with the directors, and his contact with the singers is only at their behest. Particularly movement-conscious is the City Center's Patricia Neway. And the Met's Blanche Thebom runs her a close second.

So much for the mechanical and administrative setting of opera choreography in this country's four major opera houses. What limitations—and challenges—do the operas themselves offer?

One of our friends who has danced in opera complained, "There's not much range in opera dance. We're either peasants or courtiers."

This is not really true. If one scans the standard works in the repertoire today, one finds that in operas like *Le Nozze di Figaro, Die Meistersinger, Faust* (Act 1, Scene 2), *La Gioconda* (Act 1), *La Traviata,* and *Carmen,* the dancers are essentially peasant types. In operas like *Die Fledermaus* and *La Gioconda* (Act 3, Scene 2) they are ballet dancers. In the temple scenes of *Aida* and *Samson et Dalila* they are ritualistic mimes. In *Tannhäuser, Orfeo,* and the Witchs' Sabbath of *Faust* they are mythological or imaginary characters. And in *Rigoletto* they perform court dances.

In other words, before he even considers the dramatic framework of the dancing, the choreographer may wander freely among many dance styles. The way in which these styles relate to their operas is equally varied.

At one end of the scale are the so-called interpolated divertissements—those that seem at first glance to have little to do with the opera's dramatic continuity.

Actually they are not so separated from the operatic action as the traditionalists would have us believe. For example, the Dance of the Hours in *La Gioconda* is much more than a pretty divertissement. It is a shocking contrast to the grim histrionics that surround it. And like the "Vissi d'arte" aria of *Tosca* it temporarily halts the action before the revelation of catastrophe. By its contrast it makes the catastrophe all the more dire.

At the other extreme in its relation to the dramatic action is the dancing in operas like Gluck's *Orfeo.* Here the composer does not rely entirely upon the ingenuity of the choreographer. He carefully provides for the blending of dancing and mime as an integral part of the action. Before a note is sung during Orfeo's descent into Hades, the mood is set by the writhing arms and the massed bodies of the dancers. And when Orfeo reaches the Elysian Fields, the dancers again prepare the way for the sung portions. And in the final moments of celebration at the Temple of Love, it is again the dancing that pinnacles the action.

Gluck is in some ways more modern in his integration of song, music and movement than many contemporary composers. And logically, Gluck makes great physical demands on his singers. The grace and fluidity with which they move is as important as their voice production. For movement, rather than song, is often the basic link of continuity.

Most opera choreography falls somewhere between the extremes of the interpolated divertissement and the integrated action. The degree of relatedness to the rest of the opera depends on the choreographer.

Zachary Solov at the Met treats his dances fairly decoratively and makes only light attempts to tie them in with the dramatic action. John Butler, during his 1952-54 tenure at the New York City Opera took a very extreme approach. He made his dances dramatic entities within themselves. They often told a story-within-a-story.

For example, Zachary Solov's triumphal scene for *Aida* was a decorative adagio dance for three Nubians. Mr. Butler's concept centered about an erotic contest between a man and a woman. In addition to entertaining Amneris and the King, it told an undercurrent story of its own.

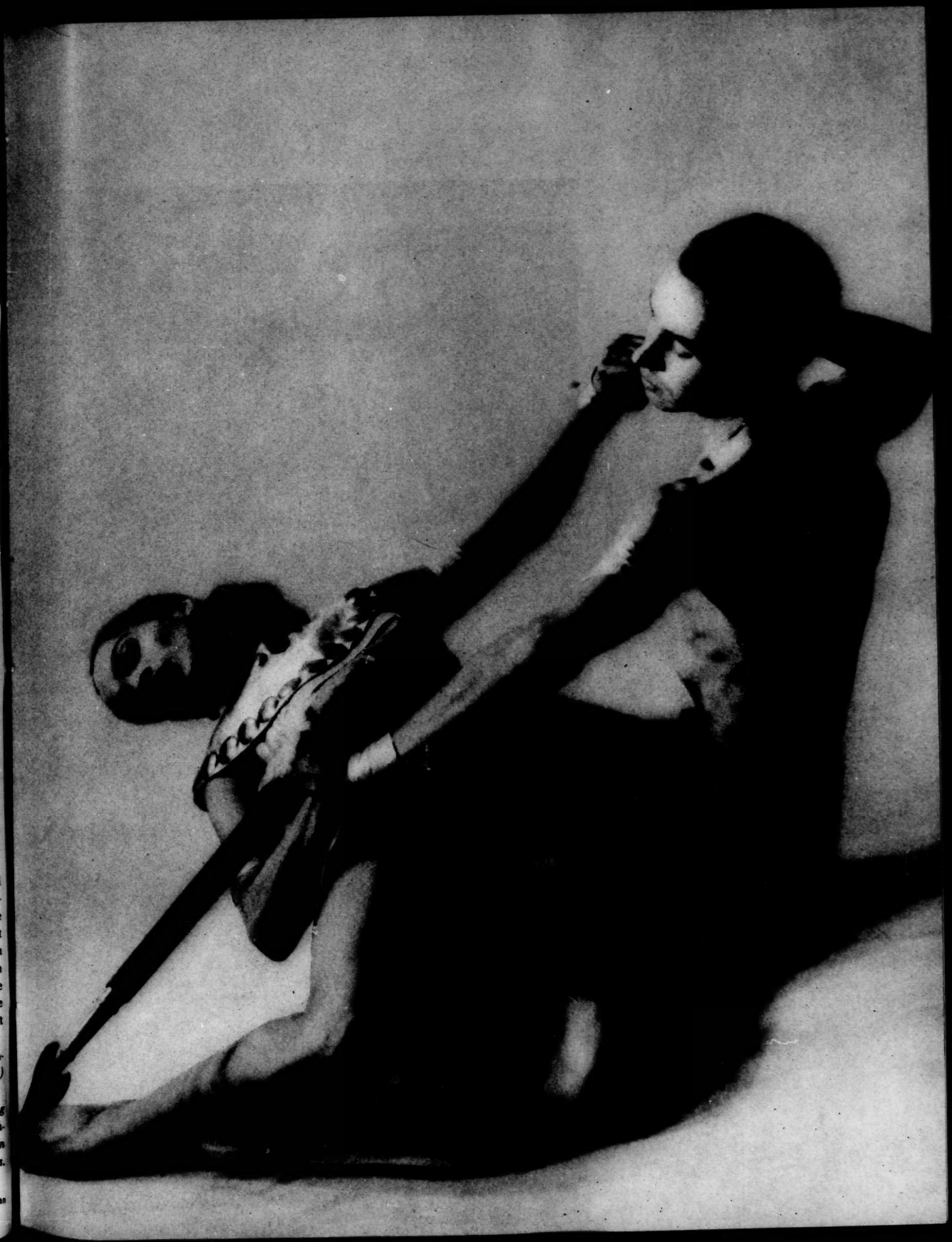
In *Die Fledermaus,* Mr. Solov created a delightful but conventional waltz sequence to entertain the guests of Prince Orlofsky. Mr. Butler's waltz turned out to be a scene of bewitchment in which two dancers, simulating a bat, were torn asunder to break the spell. This macabre note was perhaps out of keeping with the champagne atmosphere of the opera. But it was certainly interesting.

Although we do not necessarily recom-

(continued on page 35)

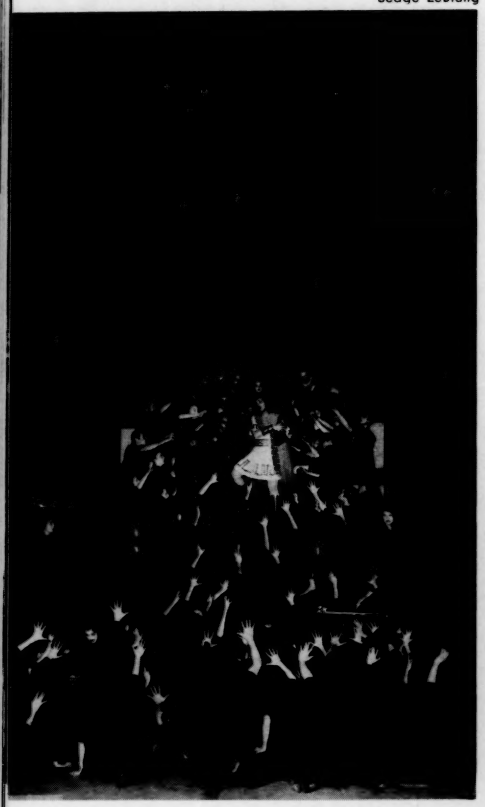
Right: The Triumphal Scene of "Aida" is usually conceived in terms of marching crowds. Choreographer John Butler's version for the New York City Opera highlighted two dancers (Mary Hinkson and Glen Tetley) in a strangely erotic battle in which the weapons were spears, but the hidden weapon was the woman's seductiveness. It was a highly effective approach to a conventional opera-dance situation.

photo by Zachary Freyman



Sedge LeBlang

Sedge LeBlang



The Eighteenth Century operas of Christoph Gluck are more "modern" in their combining of singing and dance than most contemporary works. During the past four years, the Metropolitan Opera has been responsible for two notable Gluck revivals, both with choreography by Zachary Solov.

Above: Alicia Markova, leader of the Happy Shades in "Orfeo," celebrates the reunion of Orfeo and Euridice.

Left: Orfeo's (Risë Stevens) descent into Hades is impeded by the writhing Furies.

Below: The People of Greece dance their joy at the reunion of Alcestis and Admetus (Kirsten Flagstad and Brian Sullivan) in "Alcestis."

Sedge LeBlang

The Kermesse Scene from "Faust" is one of the rare examples of opera dance sometimes done by singers and sometimes by dancers. This lively version is performed by the San Francisco Opera Ballet (co-directed by Lew and Willam Christensen).

Robert Lackenbach

mend Mr. Butler's approach as the optimum in dealing with opera choreography, it did serve to indicate that the range of the opera choreographer is capable of extension. If he can achieve innovations within the confines of the danced portion, imagine what he and other choreographers like him could accomplish if allowed to take part in the over-all picture!

Use should be made of the opera choreographer's wide knowledge of period gesture; his familiarity with the potentials of stage space; his awareness of the body's resources for expressing emotion.

The choreographer should work with the singers during rehearsal and long before. There is no reason why opera singers should not move as expressively as they sing. After all, most opera characterizations (with the possible exception of those in the "verismo" school of Puccini and Mascagni) are larger than life. Their movement style should also be larger than life.

There is no reason, for example, why a Rhadames should sit placidly with a hand on each knee when he is smothering to death. There is no reason why three singers, ostensibly engaged in conversation, should stand downstage and face squarely out to the audience.

The time is ripe for opera in this country to use the choreographer's extensive craft. The Metropolitan Opera has paved the way by dignifying the role of the opera choreographer. The American modern dance movement has paved the way by broadening the scope of dance as an expressive, rather than decorative art.

The opera choreographer stands ready to work closely with the opera director or to replace him. The musical comedy, America's most indigenous and authentic lyric art, has already discovered these truths. The next move should come from opera. *THE END*

MR. PEPYS LEARNS TO DANCE

BY SELMA JEANNE COHEN

The English Dancing Maſter:

OR,

Plaine and eaſie Rules for the Dancing of Country Dances, with the Tune to each Dance.

March. 1650. LONDON,

Printed by *Thomas Harper*, and are to be ſold by *John Playford*, at his Shop in the Inner Temple neere the Church doore. 1650

Above: Title page from "The English Dancing Master," printed in 1650.

On March 27, 1661, Samuel Pepys, then an ambitious young secretary but soon to become one of London's most esteemed citizens, went to a dinner party. In his diary, he described the event "where a great deal of mirth, and there staid till 11 o'clock at night; and in our mirth I sang and sometimes fiddled . . . and at last fell to dancing, the first time that ever I did in my life, which I did wonder to see myself do."

Though this was the first occasion on which Pepys danced, it was to be far from the last. In the nine years during which he assiduously kept up his journal he made many references to his learning and practicing the art of social dancing. Often at social gatherings he joined lustily in the country dances so popular in his day and, at one time, he came close to mastering the elegant figures of the *coranto*, imported to London from the refined court of France.

When he began to take an interest in dancing, Pepys was twenty-eight years old. Shortly thereafter, he was appointed Clerk of the Acts, which made him a principal officer in the Royal Navy and put him in charge of handling its bills, contracts and accounts. Pepys was a thorough and conscientious worker, and his rise to prominence was rapid. He liked his work but he loved the pleasures of life. Music was his passion; he listened with a discriminating ear, he played the flute and he sang. He was a steady customer at the London theatres and he was never too busy to gaze appreciatively on a pretty woman.

For a man who loved pleasure, Pepys lived in a good era. In 1660 Charles II was restored to the throne of England, a land which had for eleven years been under the staid rule of the Puritan Commonwealth. After a period of solemn repression, people were fun-loving again. Charles' court played cards, sang and danced till dawn, and his subjects followed suit. The time was gay and it was gaudy. In great detail, Pepys noted in his diary the acquisition of new coats, each one richer than the one before. For his wife there were lace trimmed petticoats, ribbons and trinkets. Society cared for appearance and even for cleanliness. In fact, the upper classes bathed as often as twice a year. Everyone was interested in fashion, in gossip and in the latest dance tune. Pepys, with his warm and happy nature, truly belonged to his age.

Samuel Pepys (1633-1702). His Diary, with its vivid recording of life in Restoration England, has provided invaluable source material for hundreds of historians and hours of personal pleasure for thousands of casual readers.

He had been married in 1655 to a young woman of French descent, Elizabeth St. Michel. She was fifteen at the time, and throughout their life together Pepys treated her very much like a child to be petted when she was good and scolded when she was not. He delighted in buying her fashionable gloves and took pride in her good looks and her singing. She was pretty, sweet-natured and spoiled. Nevertheless, she had considerable influence over her husband as is revealed in the diary which he kept in secret shorthand from January 1660 through May 1669. It was she who stimulated his interest in dancing.

Though Pepys apparently enjoyed his first venture into social dancing, it was another year and a half before he began to take the art seriously. On November 22, 1662, he bought a book of country dances, and he and his wife were so fascinated with its contents that they stayed up reading it till midnight — a late hour for the Clerk of the Acts who generally rose at dawn.

There can be little doubt that this volume which they perused with such interest was John Playford's now famous collection of rounds, squares and longways known as *The Dancing Master* and first published in 1650. Pepys may well have been attracted to the book through the claims made in its preface. "Dancing," wrote Playford, "is a commendable and rare Quality fit for yong Gentlemen, if opportunely and civilly used. [It is] Excellent for Recreation, after more serious Studies, making the body active and strong, graceful in deportment, and a quality very much beseeming a Gentleman." Always desirous to improve his social stature, Pepys probably found these sentiments appealing. He decided to learn to dance.

That desire was probably further stimulated when he and his wife attended a New Year's Eve Ball in the palace at Whitehall at the end of 1662. There Pepys saw Charles II begin the festivities with the *Branle*. This was the still-popular circle dance inherited from the Renaissance. In Pepys' time it was the traditional opener for a ball. Although the dancers paired off in couples, the entire company

(continued on page 70)

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

Photograph by Zachary Freyman: Text by Saul Goodman

SONIA AROVA

One evening in Sofia, Bulgaria, a child was awakened by song. With the curiosity typical of a five-year old, Sonia crept downstairs to discover the origin of the fine music. There before her was the great Feodor Chaliapin! Her musicality was so apparent that he pleaded and finally won permission from the Arovas to let Sonia study dancing at the State Opera House under Anastas Petroff.

At the age of nine, she left the Opera School and went to Paris to study ballet with Madame Preobrajenska. She also studied singing, ballet with Serge Lifar, and piano with Marguerite Long at the Conservatoire de la Danse. Miss Long, Debussy's last pupil, wanted Sonia to become a concert pianist, but Mme. "Préo" thought too highly of Sonia's talent to permit her to forsake ballet. Sonia was one of the "rats" in the French movie, *La Mort du Cygne (Ballerina)* and sang at the Opéra Comique when she was eleven. A year later, she won the world's championship in the children's division of classical and character dancing at a Paris Exposition.

At the beginning of the war, Sonia went to live with an English couple in Britanny. They finally managed to reach England on a Dutch freighter with Sonia disguised as a boy. And at the Cone-Ripman School in Leicestershire she continued her ballet classes and completed her academic work.

When she was fifteen, and for three years thereafter, she was a member of Mona Inglesby's International Ballet. She advanced from small roles to featured solos in ballets like *Everyman* and *Aurora*. Then, as a member of the Ballet Rambert, she danced her first *Swan Lake*. And from there spent a season with the Metropolitan Ballet where one of her partners was Erik Bruhn, on leave from the Royal Danish Ballet.

In 1949 she returned to Paris to study again with Mme. Preobrajenska and with Erdos Wood. After appearing with Roland Petit's Ballets des Champs Elysées for a year, she returned to London for a season with Original Ballet Russe. In London, Canada, and on tour in Europe, she danced in *The Nutcracker* (full length), *Swan Lake, Don Quixote* and the title role in *The Merry Widow* with the Festival Ballet under Anton Dolin's guidance.

Then there were two months in Tokyo by special invitation of Mr. Komaki, head of the Komaki Ballet. Sonia had the wonderful privilege of being the first classical ballet dancer to appear in Japan since Anna Pavlova. The Imperial family honored her by visiting backstage at her final performance which received a rousing ovation. The next season found Sonia in Paris, this time with the Marquis de Cuevas Company.

In 1954 Lucia Chase invited Sonia to join The Ballet Theatre, touring the U. S., and South America. Last October she was a guest artist in two Ruth Page ballets, *Revenge* and *The Merry Widow* at the Chicago Lyric Theatre and subsequently in New York. Sonia also managed to sandwich in two short films abroad — *The Sorcerer's Apprentice* and *Bolero Gitan*.

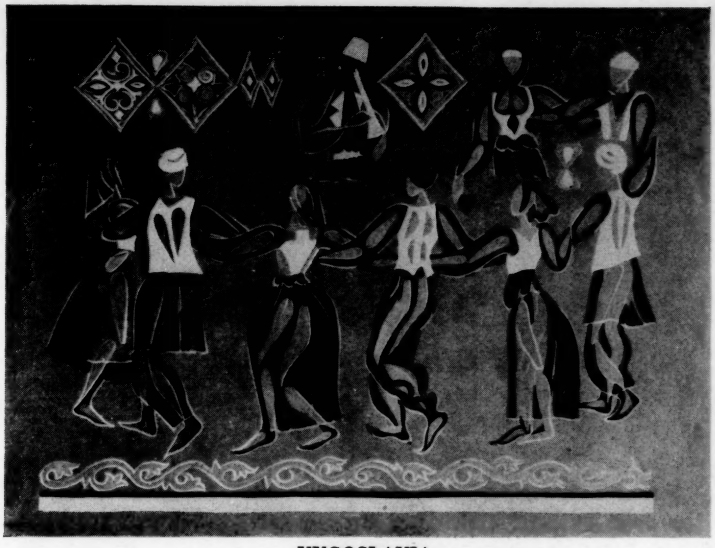
She is currently on tour with The Ballet Theatre, and has added a new facet to her busy career — that of wife to Job Sanders, another Ballet Theatre soloist.

ISRAEL

DESIGNS FOR FOLK DANCE

Hope Hawthorne's folk dance drawings, a group of which are seen on these pages, capture more than the characteristic movement of the national dance and dancers she uses as her subjects. Into each of these delightful and hitherto unpublished miniatures she pours a wealth of interesting details. Some of it is derived from the folk arts of the country—the embroidery designs, leather tracings, the paintings found on peasant furniture, the drawings on an ox-cart, the carvings on a wooden bell. But, in addition, she frequently draws upon the native fauna and flora—notice the lovely prairie roses so appropriate to the Israeli dancers on the top of the page.

We are pleased to announce that, starting with the April issue, Hope Hawthorne, in collaboration with famed folk dance authority Mary Ann Herman, of Folk Dance House, N.Y.C., will head DANCE Magazine's Folk Dance Dept. Each month they will present, for your pleasure and edification, the details of a specific dance of interest. Merry Folk Dancing to you!



YUGOSLAVIA

CZECHOSLOVAKIA

ITALY

THE UKRAINE

DRAWINGS BY HOPE HAWTHORNE

NOTES ON THE CHA-CHA, THE MAMBO AND THE MERENGUE

BY DOROTHEA DURYEA OHL

Puerto Rican-born Tomás, a natural at the Mambo, grew up knowing it. He joined one of my classes several years ago to learn other dances. Since he was soon to be best man at a wedding, he felt something more was called for — a waltz for his dance with the bride, a foxtrot for some of the aunts, tango and rumba to uphold his reputation. After all, he was a Latin, wasn't he, and should *per se* be an expert at the Latin dances. But the mambo remained his real love. I think he went to the Palladium every night.

It was Tomás who told us that the dance is the Cha-Cha and the step — the three quick little movements — is the Cha-Cha-Cha. And that the name comes from the fact that the people native to the country of its origin wear heel-less slippers, which, as they move up and down, strike the floor with a soft, hissing sound — cha-cha-cha.

Cha-Cha

The question is frequently asked: "Should Cha-Cha be danced starting with the two slow movements, followed by the three quick ones; or should it be the three quick ones first, then the two slows?"

The best answer to that is that Cha-Cha is a fun dance and can be danced whichever way is most pleasing to you. In support of those who like to begin with the three quicks, there are some records which start right out with Cha-Cha-Cha, such as "Baila Mi Cha-Cha-Cha." My own preference is to start with the two slows, then do the three quicks. First, because it is more natural physically to start out moderately and then speed up; and second, in teaching the side Cha-Cha movement, which many use as their basic form, it seems easier for the average beginner to understand and execute five movements all in the same direction, as is the case when starting with the two slows. It is not so when beginning with the three quicks. In that case, when one Cha-Cha-Cha's to the left, the two slows must go to the right, and vice versa. (Besides, that is the way Tomás first showed it to me — "two slow steps, then three quick ones" — and we're all creatures of habit, aren't we?)

However, it is always good pedagogical practice to explain the different ways it — or any other step — may be done. Girls, especially, *must* be so taught. After all, how do you, or they, know what future partners may do?

Rumba-like figures have now begun to make their appearance in both Mambo and Cha-Cha. This is very pleasing to the more conservative (and/or the more mature) dancer who is apt to consider certain of the Mambo and Cha-Cha movements lacking in decorum. As a young Wall Street man put it: "My boss' wife doesn't want to stand up there and wiggle!" A great deal depends, too, on where one exhibits his dancing. Stuff that goes great at the Palladium may not seem so appropriate at the Crystal Room at the Ritz.

Following is a Cha-Cha combination for you. The young Wall Streeter's reaction to it: "Now *this* I like." It was a bit mild for Tomás who proceeded to embellish it with his own particular brand of body movement. He had to admit, though, that it wasn't bad and he'd save it for a rainy day!

For teaching purposes, the cha-cha basic movement is counted — 1, 2 (slowly) 3, 4, 5 (quickly) — inflecting one's voice in time with the music. None of the steps is very large. Here is the description for the gentleman; the lady does the counterpart: Side L, slow (1); close R, slow (2). The next three very small and quick: side L, close R, side L (3, 4, 5). The true count is 1, 2, 3 and 4. Repeat to right.

To make this into a Cha-Cha Box, on the first count 5, step forward L (instead of side L); and on the second count 5, step back R (instead of side R).

The couple dances one Cha-Cha Box in closed position. The lady then repeats the first Box exactly, while the gentleman, releasing his R hand from her waist (Tomás lets go with both hands!), reverses his previous movements, stepping back L on first count 5 and forward R on second count 5. This time, you see, *both* move *back* on the first 5; *both* move *forward* on the second 5, and resume closed position.

Mambo

To the question asked so often: "Should Mambo be danced as: move on 1, 2, 3, rest on 4; or rest on 1, move on 2, 3, 4." a frequent visitor at the Palladium would probably answer, "Dance on any three of the 4 beats, rest on the remaining one," based on what is to be seen there. In fact, really accomplished dancers anywhere do not adhere rigidly to any one form, but move freely from one to another.

And here is a mambo combination with a rumba flavor: Couple does 2 side mambo steps — one to the gentleman's left, the other to his right — in closed position (1 and 2, 3 and 4). The gentleman then repeats exactly. Meanwhile, the lady goes "under the arch" (turns under the clasped hands to again face her partner at arm's length) with her third mambo step — more or less specifically, her footwork is: R forward turning 1/2 to right; L back turning 1/2 to right, keeping feet close together; bring R to L, place weight on R. Her fourth mambo step is to her left, while her partner's is, of course, to his right, and they both use this fourth mambo step to get into place to resume closed position (5 and 6, 7 and 8).

Merengue

Some people still pronounce this as if it were a pie, lemon variety. Heard it this way twice in as many weeks from a well-known stage and radio personality. Castillo and Santiago, two more of "mis amigos," tried to help toward proper pronunciation: mah-reng-gay. The Merengué is their best beloved. They were rocked to sleep by it as babies and taught to walk by a nurse who swayed in time to its rhythms as she moved. They were delighted to discover that I danced the Merengué, and never a practice session

(over)

(Left) Eighteen-year-old Polly Rogers, graduate of the High School of Performing Arts and now a scholarship student at the Julliard School of Music and Dance, was spotted by our Ballroom Editor doing a fine series of Latin-American ballroom dances on a TV program. She is seen on the opposite page with brother Jimmy doing an exhibition version of the Cha-Cha.

PHOTOS BY ZACHARY FREYMAN

Polly Rogers and group as they appear in an exhibition version of the Merengué. Polly trains and choreographs for her little company, which has made a number of theatre and TV appearances.

went by without a request for it. They often brought their own records, and it would be hard to say who enjoyed it more, teacher or pupil.

To those who inquire as to the type and degree of body movement permissable in Merengué, here are two quotes from Santiago and Castillo, after each one saw, for the first time, the other one dancing it. Santiago: "Castillo, he dance too loose." Castillo: "Santiago, he dance too tight." (!)

Your ballroom editor saw a very beautiful Merengué danced on television by Poligena Rogers, known to her intimates as "Polly." It was such an interesting performance that it was decided to try to locate the young lady and learn more of her work. It is Polly Rogers and her group whose pictures now accompany this article.

Here is a Merengué combination suggested by watching Polly on TV: The couple does 8 Merengué walking steps in LOD (Line of Direction) in closed position. The gentleman then does 8 Merengué steps in place; while the lady, with 8 forward Merengué steps, goes "under the arch" and travels a circular path, at arm's length, to return to her partner and to closed position.

This article on Cha-Cha, Mambo and Merengué is in answer to several requests for more information on these dances. We hope that you will find it helpful and interesting. What would *you* like to see in the Ballroom section of DANCE?

P.S. In case you are interested, Santiago and Castillo have returned to their respective countries from which they send occasional cards giving the latest dance news. And Tomás? As he, himself, put it: "I don't get to the Palladium as much any more. I'm a married man now." The latest report is that he and his wife have started raising a new crop of pupils.

THE END

AN AUSPICIOUS DEBUT

Melinda Plank in Monte Carlo

Photos by Serge Lido

Melinda Plank and John Gilpin during rehearsals in Monte Carlo.

During Festival Ballet's recent January season at Monte Carlo, a very pretty 14-year-old American made her professional debut as a soloist, dancing one of the two characters in a fifteen-minute long ballet. She danced so beautifully and created so much interest that she has been invited by Festival Ballet's director, Anton Dolin, to repeat the role during the company's London season this Summer (and will probably also appear as Alice in *Alice in Wonderland* and as Clara in *The Nutcracker.)*

Melinda Plank, formerly of Mansfield, Ohio., was the debutante and the ballet she appeared in, with John Gilpin, is Simon Semenoff's *Gift of the Magi,* based on O. Henry's story of the same name, with music by Lukas Foss. Mr. Semenoff, who has done choreography for and danced leading roles with Ballet Russe de Monte Carlo, Ballet Theatre and Ballet International, and currently heads a school in Stamford, Conn., was invited by Mr. Dolin to stage *Gift of the Magi.* The ballet had been premiered by Ballet Theatre in 1945, and has been presented by the San Francisco and New York City Ballet Companies. Mr. Semenoff agreed on condition that Melinda might dance the role of Della, the wife.

In Mansfield, O., Melinda had been a tap pupil of Ethel Battin from the age of 3 to 7. Then she was taken to a performance where she saw *Les Sylphides.* She was immediately converted to ballet class. Her talent and progress were soon apparent. Four years, later at the suggestion of Mrs. Battin, the Plank family moved East to Riverside, Conn., so that Melinda might study in N.Y.C.—an hour away by train. During the past four years, she has been a daily pupil at the School of American Ballet, as well as the Professional Children's School. She has been dancing with the children's groups in the N.Y.C. Ballet's *The Nutcracker.* Mr. Semenoff, who is teaching Melinda's younger sister, Deborah, became interested in Melinda and her work, and has been encouraging and coaching her in recent months. His hunch that she would be a splendid Della proved to be absolutely correct. And so, although she had never danced a solo role professionally, and certainly not such a long and important one, he insisted on an opportunity for her.

The odds are very good that the pictures on this page, taken during the Monte Carlo rehearsals of *Gift of the Magi,* will have special interest in the future as a record of the beginning of an important dance career.

THE END

REPORT FROM DANCE EDUCATORS

An introductory study of controversial modern dance issues
in American colleges and universities

PURPOSES AND LIMITATIONS OF THE STUDY:

In the early 1940's, the introduction of modern dance into higher education being well-established, the second era of its development started to unfold. Two of the more controversial points dealt with 1) the educational worth of modern dance and 2) its proper placement in college and university curricula. The survey reported here was designed to obtain data and information on these two important problems.

After being confronted with these issues for over a decade, it was believed that the answers of dance educators to a six item questionnaire would help to indicate the present situation. At the onset, it was realized that the results from one set of questionnaires would not reveal sufficient data for a satisfactory report. Thus it was decided that a comparative study would be made. It was believed that by using the same questionnaire in the spring of 1949 and again in the spring of 1954 that differences and similarities of opinions and facts could be better analyzed.

Desiring as comprehensive a report as possible, the 1949 questionnaire was sent to dance educators who were faculty members at 202 institutions of higher education. Representing all types of institutions, these schools were located in 47 states and the District of Columbia. A 44 percent return was realized when dance educators from 89 schools replied. Five years later, in 1954, the same questionnaire was sent to the above mentioned 89 schools. Forty-seven dance educators, representing all types of colleges, replied — a 52 percent result.

MEMBERSHIPS IN CLASS AND EXTRA-CURRICULAR ACTIVITY:

1. What has been the approximate total student enrollment in your modern dance classes during the current school year?

2. What has been the approximate student enrollment in your modern dance club or clubs during the current school year?

Numerous factors must be considered in determining the educational worth of modern dance. Items one and two of the questionnaire sought to obtain the data on one of these factors — the approximate number of students participating in the dance as either a current or extra-curricular activity.

In studying the 1949 and the 1954 replies, it was found that 24, or 51 percent, of the institutions answering both years showed an increase in class enrollment. Fifteen, or 32 percent, of those reporting showed a decrease while 8, or 17 percent, returned registration figures which were approximately the same for both years. As for dance club or extra-curricular dance activities, 13 schools, or 27 percent of those replying, increased their membership during the five-year period. Twenty-six percent, or 12 dance groups, reported fewer club members and 22, or 47 percent, gave approximately the same figures for both 1949 and 1954. (The majority of colleges reporting the same figure for both years have a set membership in their extra-curricular dance groups.)

From the above figures it would seem a safe assumption to state that student participation has not declined in the majority of institutions since 1949. Yet a closer examination of the facts shows a trend that should be watched. *From the figures recorded, the increase in modern dance class and club registration has occurred primarily in institutions having total student enrollment of 1,000 or more. Of the colleges reporting a marked decrease in class and club memberships, 12 were centers of higher education with capacity enrollments of 800 or less.*

INTEGRATION WITH OTHER SUBJECTS:

3. What ways do you use to integrate your modern dance activities (both class and club) with other phases of the educational program at your institution? For example: theater productions.

4. With what departments or divisions of your college or university do you coordinate the activities of your modern dance classes and clubs? For example: Music Department.

To obtain further data on the educational value of the dance, questions three and four of the survey sought information relevant to the association of modern dance with other areas of the educational program.

When the 1949 and 1954 answers to these two questions were analyzed and compared, it was found that the dance has moved into a position of close association with the other expressive art forms: Music, drama, fine arts and speech were the four activities which were stated most often. Even though this was an important trend to ascertain, the replies to these two questions, when compared for the years 1949 and 1954, revealed a second trend which perhaps has great significance. In 1949 only 11 dance educators out of 89 stated that their dance students participated in activities other than those sponsored by the music, drama, fine arts and speech departments. Five years later, 43 of the 47 dance educators responding listed a variety of activities and departments in which the dance assumed a fundamental role. *From these 1954 statements, it would appear that the scope of the dance is being broadened and that experimental work is being undertaken using the dance as a basic tool of higher education.*

EDUCATIONAL CONTRIBUTIONS:

5. What do you consider to be the most significant educational contributions of your modern dance program?

Unfortunately in both 1949 and again in 1954 the answers to question five were, in the main, vague and abstract. A close perusal of the replies resulted in the feeling that dance educators knew, but could

BY PROF. MILDRED C. SPIESMAN
Dept. of Health and Physical Education
Queens College

not express in clear, simple terms, the salient educational contributions of their art form.

Continuously accused of surrounding the dance with an "air of mystery," it is unfortunate that dance educators have not yet clarified this important area. Neither increased student participation nor the discovery of new directions in which the dance can move in education can offset the importance of having the contributions of the dance thoroughly understood by persons outside the field. Since the closing years of the 19th century, a wealth of material has been accumulated concerned with the educational contributions of modern dance. Psychologists and physiologists have documented the value of the dance through their scientific findings. The painter, musician, sculptor, actor and poet also have made numerous statements about the power of dance to integrate the emotional, spiritual, intellectual and physical components of the personality. And from many others has come proof that the dance helps to develop the body, stimulate the imagination, challenge the intellect, assist in cultivating an appreciation for beauty and deepen and refine the emotional nature. With all of this material available, the task of the dance instructor is not a difficult one. *Clear, positive statements of the valuable educational contributions of the dance can be and must be made.*

PLACEMENT IN THE CURRICULUM:

6. Do you believe that your modern dance activities would serve your students better if they were part of a Communicative Arts Department? (Communicative arts would include such art forms as fine arts, music, speech, etc.) Do you believe that your modern dance activities would serve your students better if they were part of a Physical Education program?

The dance educators were asked to state their personal opinions in answer to the last question. Because of the time span, it was thought that changes in dance personnel from 1949 to 1954 might result in an inaccurate analysis. Surprisingly, there was relatively little difference in opinions.

In 1949, 49 percent of the dance educators replied that modern dance activities should be part of the physical education program. In 1954, 51 percent made the same statement. In 1949, 34 percent, or 30 dance educators, were of the opinion that since dance was an art form, it rightfully belonged in the realm of the expressive arts. Five years later, 30 percent of the dance educators concurred with this opinion. In 1949, six educators wrote that they believed the dance belonged in both departments, four were undecided as to its proper departmental placement and five failed to answer the question. In 1954, seven dance educators stated that the dance belonged in both departments and two failed to respond.

From these indications it would appear that this issue is no closer to being solved than it was fifteen years ago when it was first discussed. Yet a great difference exists in the manner in which the statements were phrased in 1949 and in 1954. In 1949, dance educators, with only a few exceptions, stated unequivocally that the dance either had to be a part of physical education or a part of expressive art education. Speaking at that time for the pro-physical education forces, one person wrote: "The dance, first and foremost, is a physical education activity." From the opposition came: "The dance is an art, not an activity." Obviously a definite division of opinion existed. *Five years later the absolute assertions of both groups were disappearing.* Some stood firm in their convictions but the statements of the majority showed a change in beliefs and ideas. One physical education advocate on the 1954 questionnaire wrote: ". . . physical education should be responsible for basic courses, but it seems feasible for the art department to direct advanced work." From another: "I believe the dance should remain in physical education but be broadened so that the knowledge and experience of persons in allied fields can be used." From the pro-arts group came such opinions as: "Dance rightfully should be with other expressive arts but I believe that on the elementary level, it should be closely associated with physical education." And: "The dance and other expressive arts are one, but I believe modern dance instructors need and should have a knowledge of body movement that comes from physical education."

From the statements made in 1949 and in 1954, it would seem that the two opposing groups are slowly closing the existing breach. It is not possible to conclusively state the reasons for these changes of opinions. Yet, one factor undoubtedly has helped. When educators started to expand their dance activities and found they could serve a variety of educational areas, they realized that the dance did not need to be dependent on either physical education or the other expressive arts. *While guiding the dance into such fields as architecture, philosophy and religion, dance educators have started to be aware of the potential general educational value of the dance.* It may be that with further exploration and experimentation in this area, the controversial issue of placement of the dance will solve itself.

RECOMMENDATIONS:

The survey results which have been presented are not intended to be conclusive, but it is hoped that they will serve as a forerunner to a larger and more inclusive study. Modern dance educators throughout the country need to know what their colleagues in other institutions are thinking and doing in the field. They need to know what dance experiments and explorations are being undertaken. They need to know if the facts which they hear and quote are false or statistically true. Above all, they need accurate information that can help them prove the importance and worth of modern dance in American higher education. *THE END*

ALEXANDRA DANILOVA:

Her Early Years

The story of a fearless little Russian girl who was to become a great ballerina.

By PIGEON CROWLE

Danilova as she appeared in "Le Carnaval" with the Diaghilev Ballet in Paris, 1927.

We are indebted to the Pitman Publishing Corporation, for permission to reproduce this excerpt from the chapter on Alexandra Danilova, in the recently published "Enter the Ballerina," by Pigeon Crowle. "Enter the Ballerina" is supposedly directed to young people. But so well researched and freshly written is the book, that each of its biographical chapters makes attractive reading for dance enthusiasts of any age. L. J.

Choura loved making up little dance steps and watching herself perform them in front of the long mirror in her bedroom. Sometimes this got her into trouble, depending on which aunt she was with at the time. Her aunt in the Crimea forbade her to do so because it was "vain and conceited;" and when Choura disobeyed, she was sent to bed as a punishment. This made Choura cry herself to sleep, because it was such fun inventing things to do and then watching her reflection twirling and swaying in the glass, and her aunt in St. Petersburg never said it was wrong. Indeed, when this aunt found her dancing one day and standing on the very tips of her toes, she asked her if she would like to become a dancer. Choura, who was six years old and had never seen any professional dancing, at once answered "Yes." "Well, then," replied her aunt, "we must wait until you are a little older, and we will see if you can go to the Maryinsky Ballet School."

This decision was not at all well received by Choura's relations, and aroused a storm of indignant protests. Her father, Dionis Danilov, had been an officer in the Imperial Guards, and it was not considered fitting that his daughter Alexandra (Choura being the diminutive of this name) should earn her living as a dancer.

Both Choura's parents had died when she was two years old, and she had been adopted by a wealthy widow, Mme. Gotovzeva, who was a friend of the family. Aunt Lydia, as Choura called her, had lost her own small daughter, and treated the little orphan as her own child. Choura's only sister, Helen, had been adopted by another family friend, and the two children were exceedingly happy in their new homes and saw each other frequently.

Choura was very small for her age, and looked like a gay little doll with her pretty round face, pointed chin, large, sparkling, hazel eyes and long, curly, brown hair. She was always beautifully dressed, and Aunt Lydia enjoyed gratifying the child's taste for pretty clothes, often letting her make her own choice.

She had many toys, including a family of beloved dolls, and the house was always full of dogs. These included a St. Bernard, a setter, a pug, and a spitz, and Choura loved running and jumping with them in the gardens. She was always quite fearless, ready to climb trees and leap from any height. She also liked visiting the stables to talk to the horses, but she did not learn to ride as there was no suitable place for children to ride in St. Petersburg.

When she was five, she started lessons at the kindergarten, and went to dancing class. This was held at a friend's house and it was fun learning to waltz and dance the polonaise and mazurka with twelve other children near her own age. As the class was after tea, it also had the added attraction that she could stay up late! At Christmas there was an annual display and entertainment, and in this Choura scored a great success as a yellow butterfly, and brought home a prize for her dancing.

In the face of all opposition to a ballet

Fred Fehl

Danilova in "Paquita," which she restaged for Ballet Russe de Monte Carlo in 1949. She currently performs variations from the ballet with her own touring concert ensemble.

career for the child, Aunt Lydia held firmly to her ground. She was quite convinced that her adopted niece possessed unusual talent, and so, when she was eight and a half, Choura became a pupil at the Maryinsky—one of the eighteen successful children from 350 applicants.

She settled down happily at the school. At first she felt a little homesick, but this soon passed for she became the protégée of one of the senior girls, Maria Sherer, who did everything possible to make life smooth for her. She was Hungarian, very dark and beautiful, and one of the most popular girls in the school. Choura soon became very attached to her. Maria's practical care of her charge was sometimes a little perfunctory if she had an interesting or exciting book on hand, for Maria was very fond of reading. When she gave Choura the evening lesson she would take her book to the classroom and, half-concealing it under her apron, give Choura the same exercise to do 20 times while she settled down to read. When Choura said she had done this, Maria would, in an absorbed way, without looking up, tell her to repeat it with the other foot. When the book was fin-

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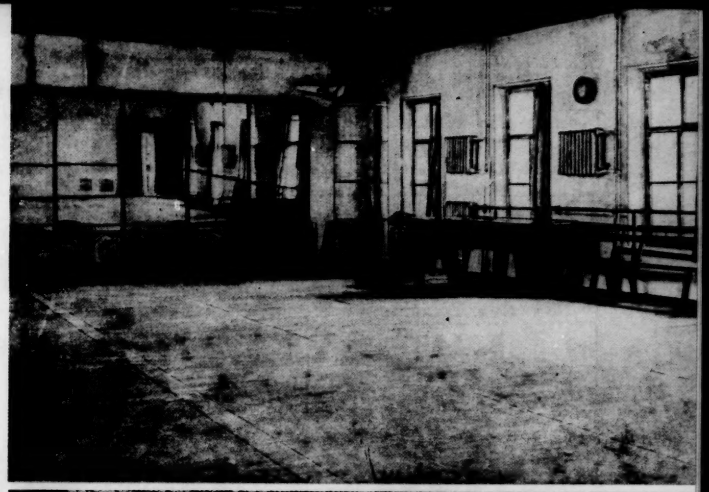

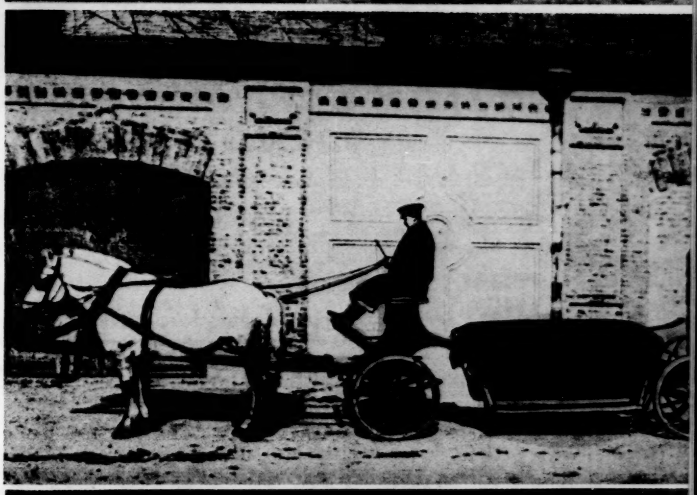

Courtesy of the Dance Collection, N.Y. Public Library

Above: The ballet studio of the Maryinsky School in Leningrad in which Alexandra Danilova and so many famous Russian Dancers received their training. Center: The cart which brought students who were to perform in productions at the Maryinsky Theatre back and forth from school to rehearsals. Below: Although no pictures are available of Danilova's graduation class, the above picture of an earlier group (with Spessivtzeva second from the right) is characteristic of the graduating class photos of the time.

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Alexandra Danilova

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ished, lessons proceeded in a more normal manner until a new one made its appearance. Choura wept bitter tears when, at the end of her first year, Maria finished her training and passed into the Imperial Ballet. . . .

The discipline was strict, but no one minded that, or felt miserable. This was part of the training to be a ballet dancer, and as they all loved their work and lessons, it was accepted without question.

Choura took her studies very lightheartedly and had a big shock at the end-of-the-year examinations. Of the seventeen children who had passed in with her, only five were successful; the rest were dismissed, except three who were given a year's probation: Choura was one of the three. That gave her a fright. Until then she had not thought very seriously about dancing. She knew she loved it more than anything else, and her aunt said that one day she would be a great dancer—it all seemed so easy. Now, she suddenly realized what it would mean to her to leave the school and lose it all. From now on she began to work really hard and to take a serious interest in all she did. At the end of her second year she passed top of her class and with the highest possible marks.

The only shadow on the rejoicings occasioned by her success was that her aunt did no live to see it, for she had died the previous year. But her adopted niece never forgot her goodness to her, and always pays tribute to her foresight in making her a dancer, when everyone else opposed it.

Aunt Lydia had married again, and now her step-daughter, Maria Batianova, undertook the guardianship of Choura. No one could have been more kind or wise than this pretty, cultured young woman of twenty-five. She gave her little charge a happy understanding background, and cutivated her taste by taking her to ballets, operas, and concerts, and by discussing them afterwards with her, explaining why one performance was good and another bad.

Choura continued to make good progress and before long was in all the ballets at the Maryinsky when children were required. The artistic director, Alexander Monakov, picked her out when all the

children were assembled for selection in the great hall of the school. He had chosen her in the first place because she was the smallest; but finding her quick and intelligent, he used her regularly. Monakov always rehearsed the children himself and so well did he teach them that, when they attended the full rehearsal with the company, they never got out of place and knew exactly where they should pass the other dancers. Because Choura was so tiny, she always had the difficult task of leading her companions on and off the stage.

Her first big part was in the last act of *Le Pavillon d'Armide* where she and a boy had to come on to the stage by themselves for a few minutes, to discover the hero asleep in a ruined pavilion. It was a very small part, but to Choura it was as important as the ballerina's variation. All her family were to be present, and though she was not frightened at the prospect of appearing solo for the first time, she was terrified her relatives might applaud in order to encourage her. Not only was applause of this kind by relatives forbidden, but it would have attracted the scorn of the school. She made them promise not to clap on any account, but was devastated afterwards when her uncle, in his bluff and tactless way, asked her where she had been in the ballet.

Later on she had another small part in the opera *Roussalka* in which the great Russian bass, Chaliapine, was singing. He was so impressed and pleased with the tiny child that he picked her up and kissed her. That night she got into trouble through refusing to wash her face when she went to bed, because the great Chaliapine had kissed her on the forehead.

It was in *La Fille Mal Gardée* that she experienced her first individual applause, in a peasant dance for two children performed in sabots. It invariably won much approval, and she and her partner always had to give an encore before the audience would allow the ballet to proceed.

Fokine was one of the first choreographers to notice Choura, and chose her as one of the cupids for the ballet in Gluck's *Orpheus*. They had to shoot real arrows from their bows and everyone loved doing this but it took a lot of rehearsing!

Egorova and Karsavina were the reign-

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(continued from page 51)

ing ballerinas. Kchesinska and Preobrajenska had both retired, but sometimes returned to dance at special charity performances. Kchesinska was now married to the Grand Duke André.

Choura had a wonderful view of Kchesinska when she danced on one occasion, because she sat wih other children on a high platform on the stage behind the representation of the cloud. Kchesinska had to make her entrance descending a staircase and Choura was much impressed by the extraordinarily graceful manner in which she did this, by the vividness of her dancing, and the speed and lightness with which she ran upon her pointes.

But Karsavina was Choura's idol. She had just returned to Russia after a long season with Diaghilev, and came to the school to rehearse a minuet. She did not change into practice dress, but was so lively and charming, and looked so beautiful in her elegant Paris clothes, that the whole school fell in love with her.

At the end of her third year, Choura danced her first solo at a school performance as a Butterfly to a Chopin *étude*. She had wroked so well that she was awarded the coveted pink dress by Varvara Ivanova, now white-haired and even more stately and awe-inspiring. Everyone congratulated her on winning the dress so early in her school career.

And so life passed very happily for Choura. She got on well with other girls and was always ready for any fun or mischief. She was always up to all kinds of pranks, but these were not too seriously regarded, for she was absolutely fearless and always wanted to emulate what others were doing. She became a mass of cuts and bruises after a visit to the circus in the holidays, because she had tried to imitate the acrobatic feats she had seen; and was pulled out more dead than alive after jumping into a swimming pool before she had learned to swim. At rare intervals a grey mood would descend on her. Then, for no apparent reason, she became silent and sad, avoiding her companions. But the mood would vanish as quickly as it came and Choura was her gay, teasing, mischievous self once more.

Even the 1914 war brought no shadow, at first, on life at school, but with the Revolution things soon began to change. Children who lived outside the school had strange and frightening stories to tell. There was talk of fighting in the streets, of looting and murder . . .

Then food began to grow scarce, and there were rumors that the Germans had invaded Russia and were marching on St. Petersburg. Maria Batianova had an invalid brother, and she decided to take him and Choura into the country. Here there was plenty of food, and they lived peacefully for a year, though they all found it rather dull, and Choura had to practise her dancing by herself. This was very disheartening to her because, without a teacher, all kinds of faults creep in so easily.

When the German menace had passed away, they returned to St. Petersburg, but found everything changed. The servants left in charge of their apartment had vanished, taking many valuables with them. There was little more than bread and potatoes to eat, and not much of that. Also it was unbearably cold. All the classes were held in one room at the school, and even indoors the pupils wore fur coats and overshoes. At the Maryinsky, the ballerinas often danced in woollen tights, with cardigans over their ballet dresses. The boy students went up into the rafters of the school and brought down quantities of wood that had been stored there to repair the roof, and this was used as fuel for the stoves. The girls and boys only met at rehearsals and classes for double work, and sometimes the girls were rather high-handed, but now they were all very nice to the boys, remembering their empty stoves! . . .

As they lay in bed at night, the girls would describe their favourite dishes to each other and imagine all the delicious things they would like to eat; and this, of course, made them feel hungrier than ever after their meagre supper, consisting of one tablespoonful of porridge. They practically lived on porridge, which made its appearance, strictly rationed, at every meal, varied with potatoes or watery soup. At first, they were allowed one lump of sugar a day, until that was replaced by saccharine, and then even that failed. There were no eatables in the shops, except, occasionally, some little cakes made of coffee grounds and potato peelings.

Maria and her brother gave up their flat and moved to a smaller one; and after much difficulty—because she was "an aristocrat"—she managed to get a job as a cashier in a shop. Maria suffered many hardships during these years, but when she was offered the opportunity of going abroad, she refused to take it. She had lived in her country during the

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BY TOM SKELTON

TOOLS OF LIGHTING DESIGN: LIGHTING A MODERN DANCE

On Broadway the lighting designer usually has from one to several hundred spotlights to work with, and all the dimmers he needs. A touring dance company often performs in a theatre that has only one or two spotlights and no dimmers. Obviously the same lighting design will not fit both types of theatres, so when I design lighting I think of it in terms of the "Basic 15 Spotlights" which are diagrammed in Part III of this series. (Dec. issue: p. 63.) Then it is possible to maintain a design concept that is sufficiently flexible to utilize more spotlights when they are available, or to keep a performance with minimum equipment from looking shabby and undesigned.

When you go to the first rehearsal with the purpose of designing the lighting, it is best to see the first run-through of the composition just as the audience will see it; that is, without advance information from the choreographer as to the content. Then 1) analyze the stage areas the dancers use (it is for this reason that I have discussed, also in December, "dance areas"); 2) the quality and focus of the movement (to know which angles of light will best emphasize it); the costume colors (to know what colors of gelatine to use in the spotlights); 3) the movement climaxes and the dramatic transitions and developments (to know where the light should change to emphasize development); 4) and the time relationships of the curtain, music and beginning and ending of the dance (to establish those cues). This thorough analysis may require you to see many rehearsals before you are able to discuss your ideas with the choreographer. Although such an analysis at first sounds formidable, experience will help you master this basic approach.

Let us take, for our study examples, a modern dance, a jazz lament and a *pas de deux*. This month we start with a work by the well-known concert and television performer, Mary Anthony.

I. A Modern Dance

Mary Anthony's solo ". . . the wind . . .," subtitled ("imagine you are a house around which I am the wind"), is from a poem by e. e. cummings which is narrated as the curtain opens. She is standing UC with her back to the audience and slowly starts to turn her body right and left (illus. #1) peering to the center of the stage. Several sharp movements indicate that the dance is dramatic as well as lyrical, and by the end of the narration the theme of the dance is established. The

dancer now starts a series of big turns that take her to UR and DR, where she does several extensions of the arms and legs (illus. #2), facing center, and starts to cross the stage in the *down plane*, with turns and extensions that keep her body either full front or full back to the audience, never in profile. When she reaches DL she again turns to face the center of the stage and her body assumes an attitude of pain and agony (illus. #3). By now I have come to realize that the "house" of the narration is the center of the stage, and that the movement of the dancer covers only the area outside the house. The open lyric style of the movement indicates that she is the "wind" outside the house, but it is punctuated by dramatic gesture that shows that something inside the house is motivating the action. She is more than the wind blowing around a house, she is the outsider who doesn't belong, or she is the woman rejected by her lover, or she is the mother watching the child whose growing pains she cannot ease, or anything the imagination cares to associate with the dance.

After defining the flat walls of the house, she moves to UR and again turns to face the center of the stage, looking between her parallel arms as though looking through a window (illus. #4). This movement theme develops into sweeping, protective turns around the house (illus. #5). The dance ends as she returns to her original position UR and the movement returns to the slow body turns (illus. #6).

Now what about lighting? Should it become blue when she is sad and pink when she is happy? No, the changes would be too distracting. Nor is the lighting as simple as "make a house in the center of the stage," for if it was Miss Anthony would have a piece of scenery for the house. The lighting can, however, help her immediately to get across the idea that the center of the stage is an area she does not use, that much of her movement is designed to delineate the *center area*, and that the UC spot where she begins is not significant in itself (as the porch of a house might be) but rather that she wanted to begin and end in the same spot to show that the cycle had completed itself and that she arbitrarily chose UC.

It would be wrong to delineate the "house area" too sharply as a square, for then it would be a literal house, not the abstract area of her imagination. It would

(continued on page 56)

#1

#2

#3

The Peter Basch photos on these pages, of Mary Anthony in ". . . the wind . . .," are an example of simple side lighting from spotlights mounted about 8' high on standards in the wings. Note the way side lighting gives highlights and permits the audience to see the movement clearly.

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(continued from page 55)

#4

#5

#6

also be wrong to start with only a special spotlight on her and then dimming up the "house area" as she starts to draw the walls in her movement, for that would establish a false relationship between her opening position and the house.

Since the most important movements are in relation to the center of the stage, a spotlight hanging on the center of the *second light pipe*, focused straight down with an amber gelatine, to represent interior lighting, could define the "house area." Since the angle is straight down and since she does not enter this area, the spotlight will not provide any actual illumination for her except that which is reflected from the floor. The three spotlights on stage right that make up the *right wash* (refer back to Part III) and the three spotlights on stage left that make up the *left wash* can provide illumination for the entire stage. These spotlights are mounted on standards about 8 feet high (between the *medium side* and *high side* angles illustrated in February's article) and since they provide lighting from both sides her body will have good form to emphasize the movement and her face will have adequate visibility to satisfy those in the audience who watch the face more than they watch the movement.

The costume is white, so *Steel Blue* would be a good color for the *side washes* since it will make the costume whiter than white. It is a color that is cold, like the wind, and further emphasizes the feeling that she is shut out, and it will offer sufficient contrast to the amber *down light* so that the side of the dancer's body that is facing center stage will always have a warm glow. With *Steel Blue* coming down from the sides and *Amber* coming straight down from above, we also further emphasize the isolation of the *center area.*

I don't think that there should be any lighting changes during this dance, but the lights should slowly fade in and out at the beginning and end to point up the fact that the theme has neither beginning nor ending but is merely a section of the cycle of life. Changes would distract the audience from the emphasis the lighting is trying to make: that the *center area* is different than the rest of the stage.

The ideal background for this dance would be a flat sky drop without any light on it. The only light it would receive would be the reflected light from the floor, so it would appear a dark gray. If it were lit, it might imply sky or it might limit the space feeling of the choreography. A black drapery would also be unfortunate

(continued on page 58)

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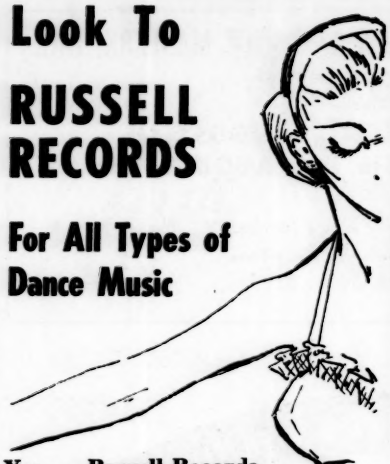

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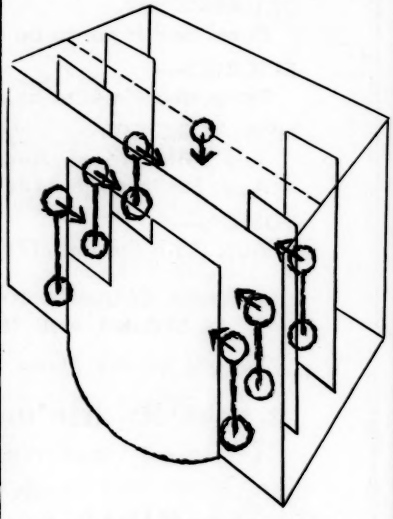
(continued from page 57)

since it would provide too much contrast to the white costume and give the lyrical movement a sharp, etched quality.

This design concept uses only seven of the "Basic 15 Spotlights." If, in a specific theatre, Miss Anthony had only two spotlights available, I would suggest that they be placed DR and DL and focused on the *right diagonal* and *left diagonal* (see illustration in Part III) with *Steel Blue* gelatines, and that she go to any hardware or 5 and 10¢ store where, for a little more than a dollar, she could buy one of the pre-focus "reflector lamps" (PAR 38 or R-40) used so often in display lighting for the center light. Those come in 75 or 150-watt sizes with either a flood or spot focus. Many of these lamps come precolored, or you can buy a special clip-on device to hold a colored-glass filter. But color would not be absolutely necessary for the center light in this case, and a white bulb could be used instead, since the dancer does not actually enter the "house area" of white light (which is so unflattering to skin and costume colors), and because, with *Steel Blue* used in the spotlights, white light would appear amber by contrast. The bulb would then simply have to be screwed into a standard household socket and suspended over the "house area." If dimmers are not available, the same effect of "no beginning, no ending" could be achieved by having the curtain open as the movement starts and close on the last movement so that it is closed by the end of the movement. *(cont. in April)*



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5 A Russian Maid—Folk—Int.
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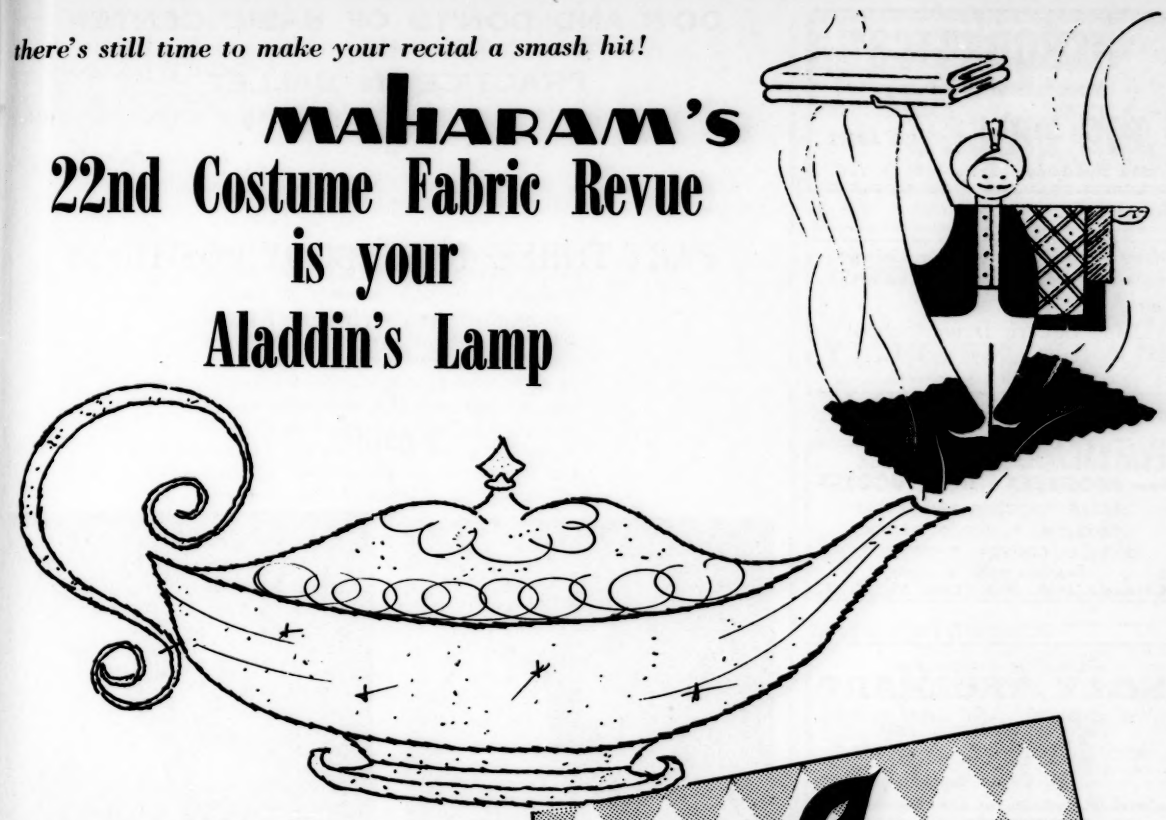

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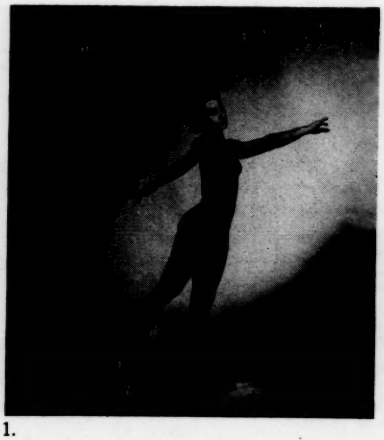
DO'S AND DON'TS OF BASIC CENTER PRACTICE IN BALLET

PART THREE: BASIC BODY POSITIONS

(continued from February Issue)

Epaulé



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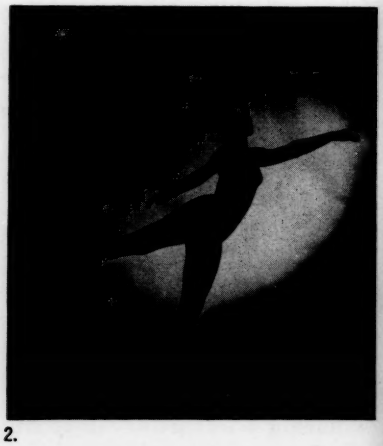

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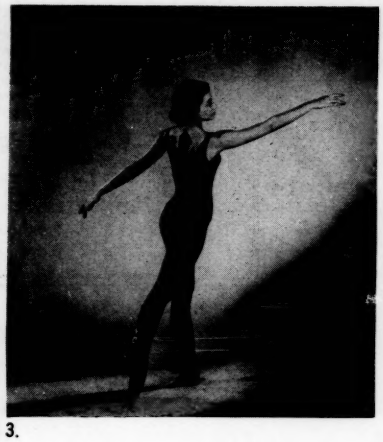

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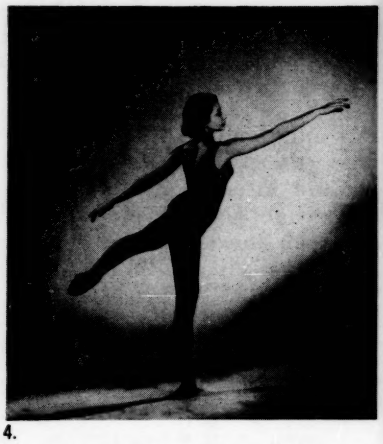


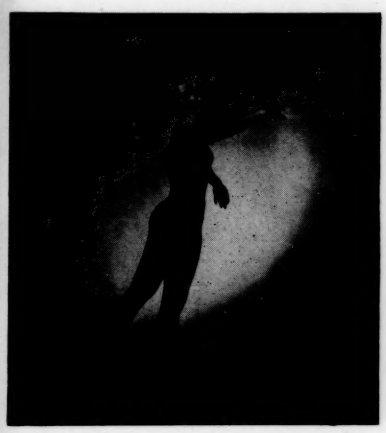
4.

BY THALIA MARA

PHOTOS BY WALTER E. OWEN

EPAULE: DO'S

1. EPAULE. This position is similar to 2nd **arabesque**, but is again a three-quarter position whereas the **arabesque** is performed completely in profile. The body faces either the lower left or right corner of the room or stage. The pointing foot should be taken back out of 1st pos. in order to achieve the best line. Both legs must, of course, be well turned outward from the hips. The upper body is turned from the waist so that the audience is able to see not only the front arm, which extends out from the shoulder, but also the back arm which should be aligned to the front one. The head is inclined toward the front shoulder.
2. EPAULE with the leg raised at 90°. See how the arms are in harmonious alignment to the leg.
3. EPAULE **(derrière)**—Russian-French. This pose is exactly the same in every respect as the **épaulé** already described. The sole difference is that the body is turned to face either the upper left or right corner of the room.
4. EPAULE **derrière** with the leg raised at 90°.



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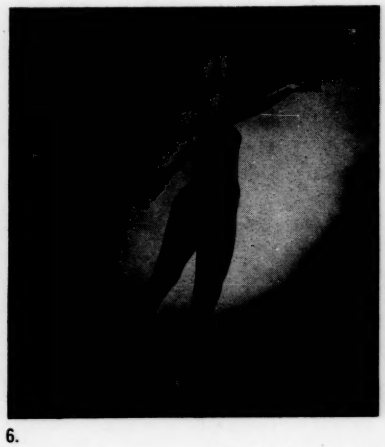

6.

EPAULE: DON'TS

5. Our model, Susan Haddad, a Ballet Repertory student, shows us what happens to the line of **épaulé** when the upper body is not sufficiently turned to show the audience the back arm in alignment with the front arm.
6. Again we see the importance of the correct use of the head to carry out the line of the body. Compare this pose to picture 1. The body is still insufficiently turned for beauty of line.

(continued next month)

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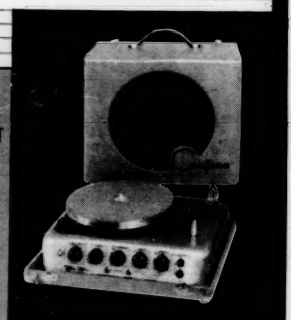

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CHAPTER 6:
HOW YOU CAN RECOGNIZE TALENT IN YOUR CHILD

Children have an over-abundance of native ability in music and dance, perhaps because man danced and made music long before he drew pictures on the walls of his caves or built dwellings. Since the earliest history there has been no known civilization in which some form of music and dance did not exist. Truly, these two arts are a heritage of the human race. And, in this article, I will try to help you determine how large a portion of dance heritage has been bestowed upon your child.

Let us, before we consider specialized dance talent, consider gifted children in general, so we can better judge the talented dancer.

Satis N. Coleman, formerly a teacher of creative music at Columbia University and one time national chairman of the Association for Childhood Education, has written among others, a wonderful book entitled, *Your Child's Music* (The John Day Company, 1939). She writes so beautifully and wisely that I would like to quote a paragraph verbatim from a chapter titled "Musical Talent." This chapter has much wider connotations than those suggested by the heading; for, in essence, it applies to a child's talent in any field. I hope it gives you, as it has me, a bright new perspective on trying to evaluate children's talent.

I have parenthesized the word *music* wherever it appears in her text so that you may omit it or substitute, if you will, the word *dance.*

"No means have yet been devised which will accurately measure the extent of a child's (music) talent. In fact, it is probably not measurable by any of the educational devices at our command. And why should we measure it? Even when the life of a great genius is finished and his complete works are compiled in the libraries where everyone may examine them as minutely as desired, who can measure his genius and say accurately how much talent he had? Even a microscopic examination of his brain and nervous system would be futile. How much more difficult to measure such a flowing, delicate indescribable thing as a child's (musical) talent! It is probably an outcome of this materialistic age that makes us want to have everything measured and set down in symbols which we think we can understand. It seems that nothing but figures can make us sure of ourselves! But (music) talent cannot be described or analyzed by such standards; there is too much of the intangible, spiritual quality in both expression and appreciation of (music) to allow those elements of human capacity to be captured and measured by any standard yet used by man."

She goes on to say that it is not necessary for the parent to be concerned about the "extent of the child's talent" until he reaches the age when one can reckon his response to "(musical) stimuli," his enjoyment of "(music) as self-expression" and "whether he craves special (music) study."

In the next chapter she discusses "Other Talents and Interests" and her ideas, expressed in the following paragraph, lead us into our own subject matter.

Special artistic talent seldom confines itself to one art. It is usually evident throughout the child's endeavors. Talented children often draw, sing or play an instrument, dance, write poetry or prose with equal aptitude. This versatility is sometimes confusing for it does not indicate that a child may possibly excel in

any one more than another. But in this busy schedule-filled existence of ours, there is a need to know just where to place the emphasis, especially should indications point to the fact that accomplishment in one or another of the arts could be fulfilled. The time comes when the child, with the help of the parent, has to make a choice.

When this time arrives the parent needs some knowledge to judge his child's talent so he can suggest and guide wisely. In dance, as in the other arts, there are certain token signs which indicate special talent. You can use these as guide posts until the child is old enough to give proof of his own ability and desire.

In January I discussed the factors which indicate progress. This month I will talent-scout these same factors.

Have you an ideal ballerina growing up under your very eyes? An elfin child with small, exquisite head; a slim shapely neck upon which the lovely head is proudly held; beautifully set shoulders and a sturdy, straight back; slim waist and neat hips; long slender legs ending in strong, handsomely arched feet . . . Yes?

This, then, is the ideal girl child, who, if she remains such a lovely creature upon reaching maturity, will have the perfect instrument through which her dance talent can flow.

If you do not have such a child, but if interest in dance is intense, be consoled by the knowledge that few great dancers start with these divine qualifications, although most of them attain them or create the illusion of possessing them. A fine dance artist learns how to put her best foot forward, figuratively and literally. Literally, however, she does not stop at her foot!

To be sure, weak muscle structure, poor posture, odd rolls of fat, a warmed-over skeleton look, flat feet, etc., are not aesthetic factors inspiring a search for dance talent. But, may I remind you that the most astonishing results can be accomplished by an ardent youngster who has the will to work (which is, in essence, the talent). Good lines can literally be carved out of the most discouraging figures when the student is taught and works correctly. A drooping head can be made to lift proudly. Round shoulders can be squared away. A thick waist can be reduced. Weak feet can be made strong. A thin, under-developed body can be made round and shapely.

Ballet and modern dance techniques specifically can do a remarkable architectural job on the soft tissues of the human figure, although they cannot change bone or joint structure. Should your determined child be in "bad shape" be sure that concentrated study in one or another of these techniques is part of his or her dance education if they desire to become other than a ballet or modern dancer.

How intangible a substance is the intellect! How much more artistic instinct!

There have been prodigious studies made and experiments conducted by educators and men of science with the hope of producing an accurate measuring-stick for intelligence. But the I.Q. tests of yesterday have been replaced by the Percentile Rating tests of today. Tomorrow new approaches to testing will be forthcoming. Only the experts can presume to try to measure, "the power of faculty of the mind by which one knows

(continued on page 64)

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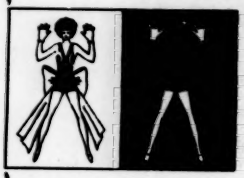

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Primer for Parents

(continued from page 63)

or understands, in distinction from that by which one feels and that by which one wills."

Artistic instincts are intuitive expressions of beauty and in this instance the innate power to express beauty in movement. Not even the experts have presumed to invent a divining rod that measures this delicate and fragile substance that grows in the twilight zone so close to the very soul of child or man.

Yet, it is a known fact that just as certain children have greater powers of intellect, so some have greater artistic instinct. And, yet, the presence of one does not signify the presence of the other. And they do not necessarily develop to the same degree.

The natural possession of great powers in one or the other is, indeed, a gift. And when both go hand in hand in glowing evidence and are directed toward dance the young dancer unquestionably has great promise. But the recognition and evaluation of these two gifts must rest in the sensitive and expert hands of very wise teachers or parents who in turn depend on their intellectual and artistic instincts to make an evaluation.

Physical or Technical Talent

Years ago, the Russian Imperial Academy of Dance, subsidized by the Czar for the sole purpose of training dancers for the state ballet company, tested many young, untrained applicants each year. They gave them a thorough medical examination and rigid music and academic tests. To be sure, they were interested in native physical talent, but they relied on good posture, good co-ordination and balance, and natural grace of movement to foretell it. These qualifications were judged by the simplest method imaginable. The 9 to 11-year old applicants were requested only to walk and skip the length of a large room around which the judges sat. These two simple acts still remain the only means of judging the physical talents of a child who has not had dancing.

Any observant adult can recognize a strong, graceful, well co-ordinated child when he sees one. To this observation it would be wise to check the child's kinesthetic sense (explained in the January article) to see if he has a natural gift for taking and executing physical directions. You, yourself, can give him simple body directions and note the speed and accuracy with which he performs them.

When the child has already started les-

(continued on page 66)

Teachers!

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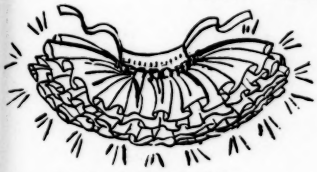

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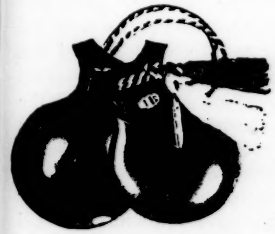

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Primer for Parents

(continued from page 64)

sons, then he can be judged by observing the degree of inferior or superior physical talent within the framework of the dance class.

Artistic Talent

Does your child watch dancing in the theatre, on films or television with rapt attention and great pleasure? Has she (or he) developed even a small degree of taste for the good and bad in what she sees? Does she have the desire and ability to imitate these dancers?

Is she inspired by music to express herself in dance? Does she move rhythmically to the beat of the music, responding to nuance, changes of tempo and intensity of sound?

Is the style of quality with which she moves apparent? (viz: swing freely to jazz, sway gracefully to waltz music, move sturdily to a march.)

Do stories or poems inspire her to create dances? Does she create imaginative dances of her own? Do these creative dances have form and content rather than just an aimlessness of purpose and movement?

If you can answer these questions in the affirmative then your child has that portion of the artistic talent that points toward dance.

However, some children do not show evidence of this talent, either because at first the conditions in the home are not conducive to it or later the particular dance teacher does not give her students the opportunity to discover it. Should this be the case, judgment must be reserved until these situations are altered and the child has opportunity to prove artistic dance talent under favorable conditions.

Performing Talent

How well we teachers know that many parents wrongly consider performing skill as a measuring-stick for talent as well as progress!

Too many little exhibitionists have a

"show-off" talent which in its way, I suppose, is performing talent of a kind. A youngster who faces an audience or television camera, arrayed in her star-spangled tutu, and dances and sings "Let Me Go, Lover" with the performing skill of a Marge Champion has talent, if you will. But how often one wishes one had remained in ignorance of the fact!

Another youngster, all dressed up in his black satin tails, may show each and every guest who enters the home his recital dance. And he may perform his simple but sophisticated routine with the aplomb of a Gower Champion. One must grant his performing talent. But, again, ignorance would have been bliss.

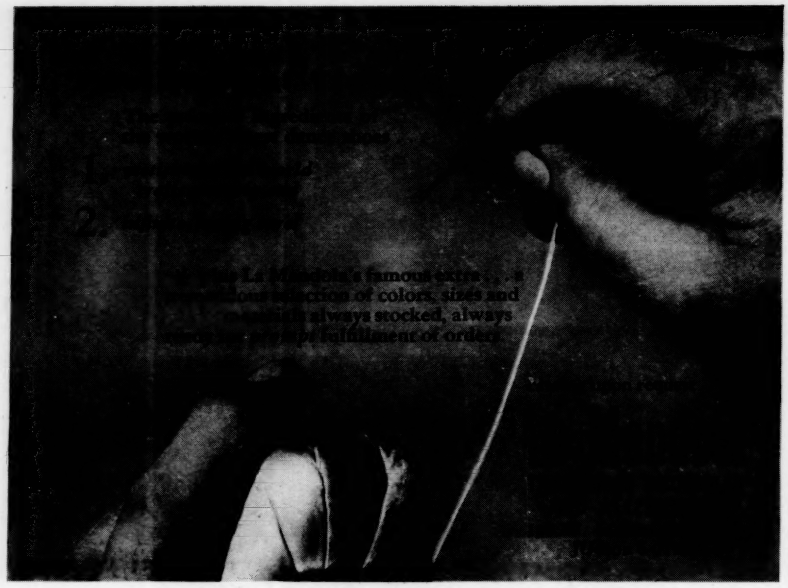
On the other hand, children dancing creative and imaginative compositions with a charming artlessness, performing in an environment befitting their youth and viewed by an audience with a warmly sympathetic attitude, may show a true performing talent that is a joy to watch. But this talent must always be totally unself-conscious and accepted without undue praise or note from the spectators if it is to remain a joy. Then it can grow, as it should, toward the true skill of bringing pleasure to both performer and spectator by the sharing of a lovely experience.

All or part of these physical, artistic, intellectual, instinctive and performing talents are evident in some degree in all normal children. And they grow and flower beautifully under careful direction. The possession of them all in great degree does not necessarily indicate that a child will become a performing artist. The artist must possess still something else — his own driving force toward achievement.

It is this driving force, this combination of rigid self-discipline and ruthlessness of purpose that is, in actuality, the talent itself. Truly gifted children will perform, with patience and attention to detail, the necessary drudgery that goes with accomplishment in any field. And they will withstand the many temptations and diversions our present activity programs offer them when they interfere with lessons and later, practice, rehearsals or performances.

The parents' role is a great one in helping the child to realize the full promise of his talent. With proper encouragement and guidance, an apparently insignificant talent can blossom into a great one. And without it? Alas, a truly great talent can wilt beside the rugged road to recognition.

Next month I will enumerate the many ways you, as parents, can help and guide your talented young dancers toward the beginning of their careers. *THE END*



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DANCE Magazine 231 West 58 Street New York 19, N. Y.

BY GENE CANNADY

Recitals are hard work, and teachers are expected to spend many long hours preparing the dances. But recitals are many things: dances, music, costumes, staging. And unfortunately, some teachers neglect the few hours that would guarantee a solid musical support for their program.

It's not that they begrudge the time; their musical experience is limited. They don't really understand what music has to offer, or how to get the most from it. They want to use the best music, but they don't know where to look, or even what to look for. Uncomfortably certain that problems lie ahead, they are unable to foresee them. Sometimes they can't recognize a problem already upon them, beyond a vague, confused feeling that "something isn't quite right, and it's probably connected with the music somehow."

This is more than just unfortunate; it's unnecessary. Even a little knowledge will reduce most troubles to trifles and transform the music from a handicap to a help.

Good recital music must meet two important requirements: it must be appropriate and it must be practical. These limitations should be clearly understood and kept constantly in mind when the music is selected. Music that doesn't fit snugly within these boundaries should never be considered.

Practical music is simply music that can be played. This is the first point to consider when choosing any music. It's ridiculous to waste valuable time on music that can't possibly be used, yet many teachers, blissfully unaware of what they're doing, do just that. They buy orchestral recordings and discover too late that piano transcriptions aren't published. They choose music jealously protected by copyright, or technically too difficult for their pianist. (Live music should be easy to play. A pianist snarled in technical difficulties cannot give proper attention to accompanying — and accompanying is an exacting art.)

Most of these problems arise from differences in the music used at rehearsal

RECITAL MUSIC: Help or Handicap?

and at the performance. Pianists, like dancers, differ in their individual interpretations. For this reason, it is advisable to have the same pianist for both occasions. If this is impossible, and a phonograph must be used at rehearsal, the teacher should arrange for her recital pianist to cut the rehearsal disc.

Of course, recording facilities aren't always available, and then other difficulties may appear. If a commercial recording is used in the studio, and live music is planned for the recital, the teacher must be sure of two things: that sheet music is available and that it is usable. Piano transcriptions are not published for all orchestral works, and those that are frequently prove useless for other reasons. A piano is not an orchestra; it completely changes the character of many instrumental passages. When this occurs, and the difference is so violent that it destroys the relationship between music and movement, the dance should be set to the piano version.

Using recordings for both rehearsal and performance will avoid these particular problems. But this, in turn, brings new difficulties and makes certain other precautions necessary. Duplicate recordings are a must, for emergencies such as breakage, and so a new, unscratched surface may be used for the recital. Recordings aren't always immediately available (they may be out of stock, or worse, out of print), and so these should be bought in the beginning. Many a teacher has faced a horrible moment's introspection when, an hour before curtain, her only recording for a certain number was lost or broken.

After the music being considered for a recital has been determined practical, it still has one more test to pass. It must be appropriate. This means it must fulfill the three principal functions of all good dance music: It must regulate the tempo; it must enhance, and perhaps set, the mood; its rhythms must be distinct and easily heard over the rush of dancing feet. These are basic needs, and lacking any one of the three, music is useless for recital purposes.

Of course, these qualities alone will not make a score acceptable. The music must be in good taste. It must fit the dance, the dancers and the occasion. It must be appropriate in every sense. Both music and dance have certain connotations, certain generally recognized meanings which audiences expect to correspond. They expect a Hungarian folk dance to be accompanied by a Hungarian folk melody, and a tap dance by a bright, bouncy number. They are jarred if a group of children in pretty pink tutus is accompanied by a low, dirty blues. Such music is not appropriate and should not be used.

Once a teacher clearly understands what should and can be used, the problem of recital music is greatly simplified. The task of actually finding the music remains, but it's silly to hunt a needle in a haystack if you can't tell a needle from a straw. Hunting dance music can be an exciting exploration and a rewarding experience in several ways.

In order to make the search as pleasant and profitable as possible, the wise teacher will get competent help even if her own musical knowledge is extensive. No one knows so much that they can't learn something more. And many times, that "something more" will be exactly what is needed for a particular dance.

It's surprising how much help may be had just for the asking. One excellent source is the clerks in the local record shop. These people (invariably underpaid) sell records because they love records. It's not only good business for them to help a prospective customer, it's a genuine pleasure. Music is their hobby, and everyone likes to show off his hobby. If a teacher explains her needs, they will bring forth album after album of standard works. Moreover, they will suggest little-known pieces which might otherwise never be found. They will take an actual interest in helping and be grateful for the opportunity.

This is also true of the clerks who sell sheet music. Their help can be priceless, and the teacher will find piano literature a rich field to explore. A piano is usually available in every music store, but the clerk isn't necessarily a pianist. So, if the teacher cannot read music, she should have someone with her who can sight-read the various pieces.

Ideally, this should be her rehearsal pianist. Time will be saved because music that is too difficult needn't be given more than a passing glance. And since pianists do differ so greatly, the teacher will be able to hear the music as it will actually sound in the studio.

The rehearsal pianist, a trained musician, will undoubtedly be able to suggest other music that can be used. So will the librarian, if the local library has a music section. Music teachers, musicians with private libraries, and even music lovers who are not technically trained but who have a wide listening experience, all can be approached and invited to contribute their talents. Every suggestion should be welcomed, whether or not it is used, and the teacher should show her appreciation. If she can interest these people in her problems, they will solve them for her. But if she seems ungrateful, they won't bother a second time.

Because a teacher seeks help does not mean that she shouldn't take every opportunity of increasing her own knowledge. She should listen carefully to the radio, to recordings, to piano recitals and concerts, and always with the idea that this music might prove useful to her some day.

It won't be effort wasted. Music may prove valuable in unexpected ways. A fresh, sparkling score newly heard can jostle the imagination into many surprising and delightful ideas.

And it is this feeling of originality, of work well done, that is one of the great satisfactions of any teacher. *THE END*

Next month: How tape and tape recorders can help you and your dance recital.

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(continued from page 37)

joined hands for the first of a suite of dances which contained several sections performed to different airs. The dance, which had once been a lively, springy affair, had become rather sedate, but Englishmen of the Restoration must still have performed it with considerable flair and without entirely forgetting the nature of its predecessor—the rowdy Elizabethan *brawle.*

"After the Branle," writes Pepys, "the King led a lady a single *Coranto;* and the rest of the lords, one after another, other ladies: very noble it was, and great pleasure to see." In the 1660's, the *coranto* (or *courante*) was in a stage of transition from the sprightly dance of the early seventeenth century to the softly flowing one of the eighteenth. Its basic step — a spring onto one foot followed by a *coupé* on the other — seems to have been retained. To dance the *coranto,* partners formed a line to make a procession about the ballroom, pausing from time to time to face one another and execute various partially set, partially improvised steps. It was the most popular court dance of the time.

"Then," writes Pepys of the next phase of the Ball, "to country dances." The charming figures belonging originally to the folk of England had already begun to cast their spell on royalty. Informal, gay and light, they delighted the stately members of the court. In fact, a contemporary of Pepys, the Count de Grammont, remarked that a ball he had witnessed at Whitehall was not very successful while it kept to serious (namely French) dances, but that when the guests turned to country dancing, everyone had a wonderful time.

On this New Year's Eve, Pepys watched the country dances at court "the King leading first, which he called for; which was, says he, "'Cuckolds all awry,' the old dance of England . . . The manner was, when the King dances, all the ladies in the room, and the Queen herself, stand up: and indeed he dances rarely."

For those who might like to emulate Charles II, here are Playford's instructions for dancing "Cuckolds all awry." Since the directions are probably not as immediately clear to us as they were to contemporary readers, they have been somewhat translated.

The tune is in 6/8 time. A and B contain eight measures each. Two couples stand facing each other.

2nd woman 2nd man
1st man 1st woman

I.A. Couples advance toward each other (step, step, step, together). Then the same going back. Repeat.
B.1. Each man turns about, back to back, with the other man's partner (his contrary).
B.2. Partners do the same.

II.A. Partners change places passing left shoulders. Then contraries change.
B.1. Men change places, women change places. All take hands and circle once around.
B.2. The same, but women change first and then men.

III.A. Partners turn each other with right elbows linked. Then contraries turn with left elbows linked.
B.1. 1st man, touching palms with his contrary, pushes her outward in a semi-circle (she walks backwards) until they stand in the place of the other couple who have simultaneously done the same thing.
B.2. Reverse, so that all dancers return to their original places.

At Whitehall Pepys saw the same dances that he was currently learning from Playford's book. The little volume included "Plaine and Easie Rules for the Dancing of Country Dances."

In spite of the author's claim to simplicity, however, Pepys seemed to feel the need of an instructor. Or, perhaps he merely thought that he and his wife should also be acquainted with the more formal French dances which were not described by Playford. On April 24, 1663, Pepys sent his boy to inquire after two dancing masters in his part of the city, and by the 25th, he had settled on one of them, a Mr. Pembleton, to teach his wife. Although his decision was made, Pepys was not too sure that it had been a wise one "because she is conceited that she do well already though I think no such thing."

By May, Elizabeth's lessons were well underway. On the evening of the 4th, Pepys came home from his office while Mr. Pembleton was instructing his wife, and "when he had done with her, he would needs have me try the steps of a *coranto,* and what with his desire and my wife's importunity, I did begin, and then was obliged to give him entry-money 10s., and am become his scholler. The truth is, I think it a thing very useful for a gentleman, and sometimes I may have occasion

(continued on page 73)

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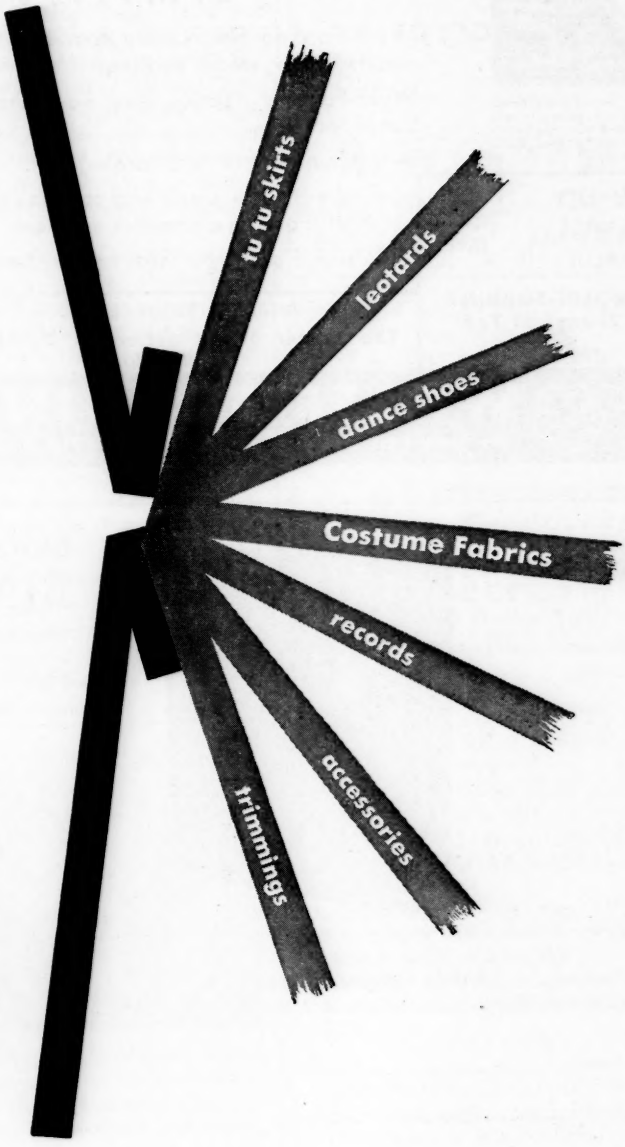

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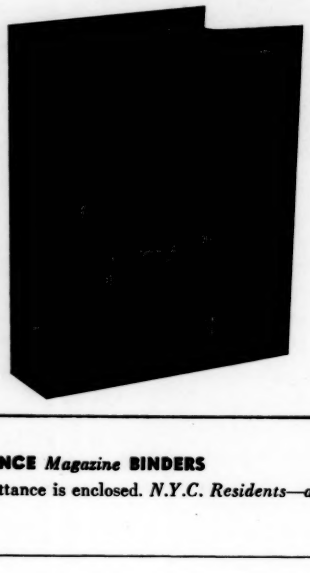

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Mr. Pepys Learns to Dance

(continued from page 70)

of using it." Pepys was on his way to becoming an enthusiastic dance student.

Two days later they were at it again. The Pepys, Elizabeth's companion, Ashwell, and Pembleton danced three or four country dances and then the master of the house received some further instructions in the *coranto*. They were "late and merry at it, and so weary to bed." By May 8th, Pepys admits proudly that "they say I am like to make a dancer." He seems a little surprised but nonetheless gratified at his success. They danced again on the 11th, 13th and 14th when he remarked succinctly: "and so home to dance with Pembleton." It was becoming a pleasant habit. Pepys was extremely pleased with his own progress but less so with that of his wife who apparently did not take well to her husband's criticism of her curtseys.

By May 15th, trouble was brewing. Coming home that night, Pepys found Elizabeth and Pembleton alone, not dancing but talking. Furiously jealous, he slipped away unnoticed and went back to his office. He did not dance that evening. The next night, however, Pepys again joined the class and forgot his troubles long enough to learn *La Duchesse* which he felt he would soon "with a little pains, do very well." A few days later, he joined in some country dances with Elizabeth and Pembleton but confessed that through it all his mind was restless "and like to be so while she learns to dance."

By May 27th, Pembleton had been paid up for a month's services. Pepys went over his accounts and sighed regretfully: "Yet I might have been better by £20 almost had I foreborne some layings out in dancing and other things for my wife, and going to plays and other things merely to ease my mind as to the business of the dancing master, which I bless God is now over."

Though Pembleton was gone, he left a troubled household. Pepys lamented that he had ever let Elizabeth learn dancing "by which her mind is so devilishly taken from her business." (Pepys' most frequent complaint about his wife was that she had not properly supervised the cook and so the meat was under-done.) For the next two years, Pepys was rather quiet on the subject of social dancing.

Even in April, 1665, he was feeling reluctant to engage in his once favored pastime. At a party "when the company began to dance, I came away lest I should be taken out [asked to dance]; and God knows how my wife carried herself, but I left her to try her fortune." By October, however, Pepys was getting back in the mood. A violent plague was raging in London, people were dying by the hundreds, and pleasure was necessary to maintain morale. Since the theatres were closed, entertainment had to be confined to the home. At his own home, and in those of his neighbors, Pepys enjoyed gay suppers (with meat, fish, fowl, bread, cheese and sweets all set on the table at once) both proceded and followed by dancing. He could no longer resist and gave up bearing his grudge. He joined in the festivities which often lasted till two or three in the morning. At the end of the year, he remarked: "I have never lived so merrily as I have done this plague time by the great store of dancings we have had at my cost (which I was willing to indulge myself and my wife) at my lodgings."

Pepys did not relinquish this pleasure again as long as he kept his diary. On March 26, 1688, he recalled a happy evening at the Blue Balls where he had supper "and then to dance and sing; and mighty merry we were till about eleven or twelve at night, with mighty great content in all my company, and I did, as I love to do, enjoy myself in my pleasure as being the height of what we take pains for and can hope for in this world, and therefore to be enjoyed while we are young and capable of these joys."

In a future issue: "Mr. Pepys Goes to the Theatre," in which the Clerk of the Acts becomes acquainted with some of the famous dancers of his time.

Hostess Evelyn Le Mone congratulates Tamara Toumanova at an after-the-performance party in Pasadena, Calif. At left, Beatrice Collenette, one of the young English students trained by Pavlova, currently teaching in So. Calif.; at right, music critic Charles Perlee.

(continued on page 75)

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(continued from page 13)

Teller opened with an interesting African study in trance. But this was incongruously followed by a blues version of "Get Out and Get Me Some Money" and a bit of Trinidadian frivolity.

Miss Primus evidently finds a great bond of feeling in the James Welden Johnson poem, "Go Down, Death." But she has not yet evolved a way of expressing this feeling in her own medium of dance. With Percival Borde quoting from the poem and Helen Tinsley singing Negro spirituals, Miss Primus hovered about a lone chair or approached three upstage figures with their backs turned to the audience. But the underlying idea was not strong enough to sustain this attempt at abstraction.

Most successful of her new works was *Dame Lorraine*, in which members of the company performed bubbling little Trinidadian satires on early court dances. There was an air of youth and mischief throughout.

Miss Primus has acquired a new partner named Percival Borde. He is not a wise choice. Instead of strengthening and confirming her belief in the African material which she performs with such genuine understanding, he has led her into the sun-dappled world of steel-bands. And he has done so without contributing any really valuable dancing or choreography of his own.

(continued on page 76)

Peter Fox

AMERICANS IN AUSTRALIA: Jocelyn Vollmar and New Orleans' Royes Fernandez, ex-Ballet Theatre, are seen above in the leading roles of the Borovansky Ballet's popular version of "Swan Lake."

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(continued from page 75)

The new company is, however, a staunch one. And it was a pleasure to have Miss Primus back on the stage after a year's absence. Let us hope she will soon redefine her purpose and marshall her material to a clear end — or that she will find an artistic director who can help her do so.

Jose Greco and Company
January 14, 1956
Brooklyn Academy of Music

There are few dancers as elegant and sensitive as Jose Greco. But as the seasons have slipped by, he has become more and more absorbed in the mass medium approach — so much so that his latest concert was almost completely clothed in the briskness and gloss of the night club.

The repertoire consisted principally of familiar works executed with consistent technical finish but virtually no subtlety of mood. The only dances to stress emotional content over technique were Lola de Ronda's dignified *Coradora* (Albeniz) and the duet, *Glavo* (Sandoval), in which the aristocratic figure of Greco strutted and wheeled in the background while a soprano (Norina) sang quietly downstage.

Among the new additions to Mr. Greco's company were two gypsy dancers, Pepita Sevilla and Gitanillo Heredia; a Flamenco singer, Manuela de Jerez; and Norina.

(continued on page 77)

Max Erlanger de Rosen

Liane Dayde and Michael Renault in the title roles of the new, and not-too-well received Lifar version of Prokofiev's Romeo and Juliet, premiered at the Paris Opera on Dec. 28th.

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Reviews *(continued from page 76)*

The little gypsies danced faster than any we have ever seen. Their feet drilled and their bodies whipped as though buffeted by a vengeful wind. But they marshalled so much energy into the production of speed that there was little left for the overtones of flirtation, sadness, anger, and lustiness that usually color the Flamenco dance.

The use of Norina (we remember her as Norina Greco, a Metropolitan Opera soprano during the 1940-42 seasons) was not especially felicitous. She has a sweet voice and a gracious stage presence, but her style does not belong in a Spanish dance format.

An overflow audience greeted the dancers with unstinting enthusiasm.

Emy St. Just and Company
January 15, 1956
Hunter Playhouse

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In her most recent concert she was by turns a pent-up secretary at an office window, a harem favorite teasing a eunuch, and the forlorn Ophelia. Each woman was an entity within herself, and yet she remained part of the larger vision.

Most clearly and tersely developed was the harem favorite in a relentlessly erotic

(continued on page 78)

William Speer

In cooperation with Southwestern College, the Ballet Society of Memphis presented a Jan. 28 Pavlova program that included a large exhibition of action drawings by J. Paget-Fredericks. L to R: Charles Kirby, Pres. of Ballet Society; teacher Martha Scott; Ex-Mayor Walter Chandler; teacher Eloise Hayes and Manolo Agullo, Artistic Dir. of the Ballet Society.

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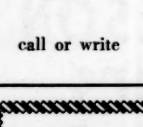

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DANCE Magazine **231 W. 58 St.** **New York 19**

(continued from page 77)

duet called *A Thousand and One Nights* (guitar acc.). With a blue eunuch as her foil, she plunged into a storm of frustrated emotion. In white, she stood hovering and aloof encircled by his scissoring legs. She rained upon him her jewelry, piece by piece—and her white veil.

Alone, the eunuch swirled himself in her veil; donned her jewelry, and strutted like an innocent animal. The favorite, now in red, returned in high leaping arcs.

Alone again, the eunuch fiercely threw off his adornment; made a little mound of it on the floor, and stretched his body upon it. The favorite appeared to torment him again, and the pair crawled off in a snatching embrace.

It was a strange dance, an angry dance, and withall, a stylish one—with Miss St. Just and Paul Olson brilliantly matching energy, balance, and line.

In *Requiem at an Office Window* (Milhaud) Miss St. Just used two stage levels to contrast the real (life in a business office) and the remembered (the sadness and panic of a secretary's past). The contrast was also captured in the stylized movements of typing and the free episodes of dancing.

Upon a single viewing it was not entirely clear what the secretary was remembering; where her guilt and frustration lodged; and why she now submitted to the routine of an office and the equally routine embraces of an executive (Loren Hightower). But Miss St. Just's impassioned portrayal of the secretary and her vivid sense of theatre make it imperative to see the work again.

The program concluded with a repeat performance of *Thoughts and Remembrance.*

Ruth Currier and Natanya Neumann
January 15, 1956
92nd Street "Y"

Ruth Currier and Natanya Neumann seem both to be undergoing a period of search. It is a search of the most primal kind—that of identity.

In her new works, *Resurgence* (Bach) and *Becoming* (Malipiero), Miss Currier has not yet succeeded in objectifying this state and rendering it meaningful to an audience. Instead, one felt as though one were eavesdropping on an extremely personal experience.

Resurgence found Miss Currier twisting in conflict on a boxlike structure and finally striding off with her arms extended toward an unseen goal. In her group work, *Becoming,* Miss Currier reminded

one of the Balanchine Prodigal Son as she wandered about on her knees dragging a cape and leaning on a staff. But hers was the prodigal story in reverse. She broke away from family domination to find herself through love.

The work was rather naive, especially in its use of concrete symbols. The only element to elevate it to a theatrical level was the range and finish of Miss Currier's dancing and that of her company.

In *Nocturne* (Berg), Natanya Neumann also had family trouble. And she also escaped into the arms of a man. Despite the sincere performances of Miss Neumann, Chester Wolenski and Joan Skinner, the work was so carefully and thoughtfully structured that it emerged a bit on the academic side.

With *"Ingenious Dalliance,"* Miss Neumann returned to an area in which she works most effectively. It is the free, fluid interpretation of musical line. The dance, joined with Scarlatti music for harpsichord, charmingly contrasted an insouciant quickness in the group sections with bold, expansive solo phrases for Miss Neumann. But it also unearthed a stylistic problem. All of the performers were rendered somewhat earthbound by the inarticulate feet so often typical of the modern dancer. And Miss Neumann, though expressive in body and legs, used her upper arms stiffly.

The opening half of the program consisted of familiar works (Ruth Currier's savage *The Antagonists* and her romantic *Idyl;* Natanya Neumann's elegaic *Ode* and her equally poetic *A Time to Love),* all of which were more effective than the new works.

Contemporary Dance Productions
January 23, 1956
92nd Street "Y"

Seven intrepid exponents of modern dance joined forces in the first of a probable series of concerts. Unfortunately, the program was academic, rather than exploratory, in its approach to the idiom.

Doris Rudko's *The Time Between* (Paul Creston) came closest to individuality. It was a sensitive, frieze-like study of waiting women. The only element that prevented the work from flowering completely was Miss Rudko's inhibited use of her upper body.

Marion Scott's *Bacchanale* (Alan Hovhaness) was ingeniously constructed, with its formal circular pattern breaking off into small units and solos. But the performance tone was rather ladylike for a Dionysian frenzy.

(continued on page 80)

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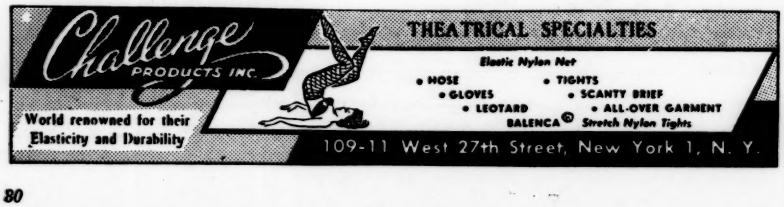
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Reviews

(continued from page 79)

The Henry Street Playhouse experimentation with gong sound effects and unusual props seems to have seeped over to Dorothea Bucholtz. She composed a pleasing score combining high bells and deep gongs, and she devised an introspective study called *Out of the Quiet.* Clad in a huge blue tent-like affair, she waved her arms like the tendrils of a sea anemone and slowly bent or spiralled. But for us the carefully contrived atmosphere of the dance did not really cross the footlights.

College modern dance students are often characterized by an adolescent chubbiness of physique and by a sincerity unenhanced by range of vocabulary. Both Frances Johnson and Laurie Archer fitted into this category.

In her three-part solo, *American Suite,* Miss Johnson made extensive use of what have become modern dance clichés—the turned-in hip and the falls—without really finding their expressive potential. And in her group work, *Wall of Dreams,* she misused a Vivaldi-Bach harpsichord accompaniment, making its polyphonic filigree motivate a three-part study in expressionistic "Sturm and Drang."

Laurie Archer's *The Hunter* (Hindemith) ventured cheerily but with no special degree of invention into an imaginary forest.

Unlike Miss Archer and Miss Johnson, William Burdick has a definite sense of line and form. But it preoccupies him to the detriment of feeling. His solo, *The Temptation of Saint Anthony* (Bartok), outlined pictures of prayer, torment and quietude. But one never saw the heart of the man beneath the cassock.

With adolescent guilelessness he created a duet, *Tender Fallacy* (Norman Dello Joio), for a shy lady scarecrow and a jolly farmer. Though somewhat thin in structure. the dance had charm, particularly in the fleet dancing of Zebra Nevins and Mr. Burdick.

Elizabeth Rockwell devised the concluding *Comedie Famille* (Edward Herzog), a "Commedia dell'Arte" portrait of a mother-dominated family that changes its stripes. Unfortunately, Miss Rockwell has not quite learned when to lean upon the sturdy crutch of literature and when to foresake it and allow her dancing to take wings. And she has yet to explore the caprices of timing that make a humorous work take fire, instead of being merely a lively and orderly exposition.

THE END

(continued from page 14)

Dear Editor:

Thank you for the January issue of DANCE Magazine—a fine tribute to the immortal Pavlova . . . and congratulations on the arrangement of the program at the Barbizon-Plaza. It was a most dignified and impressive occasion . . .

Malvina Hoffman, N.Y.C.

Dear Editor:

Many congratulations on the Pavlova issue, a most admirable tribute . . . It is horrifying to learn that Pavlova's home in England, Ivy House, is to be torn down. The building and its garden are such a close link with her that it is dreadful to think that it is being replaced by some other edifice—particularly as the Manor House Hospital could find any number of suitable sites for their needs in the same area.

I have spent many hours at Ivy House in recent years. Its exterior is just as it was when she left it. The interior has been divided up to some extent, but when wandering through it, one can still visualize the Immortal Swan in the rooms she loved so much.

I am contacting some people in London in the hope that a move may be made toward purchasing Ivy House, which would make an excellent home for an archive of the dance or a ballet museum. If there are others who would care to assist in negotiations toward such a project, hope they will contact me.

Leonard M. Boucher, 1203 Calif. Drive, Lake Como, St. Paul 13, Minn.

Kenneth J. Smith

Celia Franca, Dir. of the Nat'l Ballet of Canada, as Swanhilda in "Coppelia," presented during the Co.'s B'klyn Academy season Feb. 17 and 18 (rev. in Apr.).

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BALLET THEATRE: Mar. 1, 2, 3, Chicago; 4, South Bend; 5, Davenport, Ia.; 6, Columbia, Mo.; 7, Kansas City; 8, Burlington, Ia.; 9, St. Louis; 10, 11, Lafayette, Ind.; 12, Indianapolis; 13, Louisville; 14, 15, Cincinnati; 16, 17, 18, Detroit; 19, Saginaw, Mich.; 20, Toledo; 21, Columbus, O.; 22, Youngstown; 23, Cleveland; 24, Rochester, N.Y.

YUGOSLAV NAT'L FOLK BALLET: Mar. 1, Omaha; 3, Colo. Springs; 4, Denver; 7 & 9, San Francisco; 8, Sacramento; 10, Oakland; 11, Fresno; 12, 13, 14, Los Angeles; 15, Pasadena; 17, San Pedro; 19, 20, San Diego; 22, 23, Phoenix; 24, Tuscon; 26, El Paso.

NAT'L BALLET OF CANADA: Mar. 1, Columbia, S.C.; 2, Savannah; 3, Daytona Beach; 5, Montgomery, Ala.; 6, Birmingham; 7, 8, Nashville; 10, Atlanta; 12, 13, Milwaukee; 15, Davenport, Ia.; 17, Des Moines; 19-24, St. Louis.

AZUMA KABUKI DANCERS: Mar. 1, Cedar Falls, Ia.; 4, Ames, Ia.; 8, Omaha; 9, Kansas City; 10, Tulsa; 12, Houston; 13, Dallas; 14, Austin; 15, San Antonio; 17, Tucson; 20, Santa Barbara; 21-28, Los Angeles; Mar. 29-Apr. 1, San Diego.

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FRANKEL-RYDER DANCE DRAMA CO.: Mar. 19, Portland, Ore.; 20, Forest Grove, Ore.; 22, Caldwell, Idaho; 24, Pullman, Wash.; 26, Billings, Mont.; 27, Bozeman, Mont.

PAUL DRAPER: Mar. 14, Cedarhurst, L. I. (with Ruth Draper); 31, Mt. Vernon, N.Y.

(continued from page 53)

good days, she said, and she refused to leave it in the bad.

The Bolshevik Government realized the privations the ballet students were undergoing, and did what it could to help them, but it was not until the American Red Cross came to the rescue that matters really improved, and food and fuel became plentiful.

Choura, now a senior, found herself in company with the other seniors, a jealous guardian of tradition. So many of the older girls who knew the pre-Revolution days had left during the difficult times, and not returned; and it became the duty of those remaining to be doubly careful in their training of the younger ones. There was so much changing around them, and so they made sure that the old customs of the school—that were so much a part of its honored and revered tradition—were not forgotten, but fully understood and carried out.

Choura was now growing tall and slim with a pure, classical line and technique. With her friend, Lydia Ivanova, she was considered the most promising pupil in the school, and, in her last year, was awarded the white dress.

During her senior period she was taught by Sedova, who had been Karsavina's guardian; Elizaveta Parlovna Gerdt, Gerdt's daughter, and Victor Semonov, who had been a fellow pupil of Nijinsky's and who was later to become director of the Ballet School.

At last the final examinations were passed and the annual performance given, through all the ceremony with which this had been held in the old days had now vanished. For various reasons it was at first decided not to give it, but at the last moment this decision was altered and Preobrajenska hurriedly arranged the dances for it. Choura danced a pas de deux from *Sylvia* with a very talented boy named Nicolas Efimov as her partner. Graduation Day followed, and Choura with five other girls—all that remained of her year — received a bouquet of flowers, the usual prize books being no longer obtainable.

The days of the coveted début at the Maryinsky were also finished, and Choura was simply told to report at the theatre after the holidays—she was now Alexandra Danilova of the Russian State Ballet.

In due course, the youngest member of the corps de ballet and her companion

(continued on page 84)

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Alexandra Danilova

(continued from page 83)

arrived for their first rehearsal. This was held in the familiar rehearsal room in a wing of the school building, but instead of the rows of demure students in their grey, pink and white dresses, they saw all the admired and adored members of the ballet company, laughing and chatting to each other, the girls dressed in practice tutus of every color. The newcomers, in accordance with the etiquette of the Maryinsky, had to approach each ballerina and say "good morning" with a curtsey, and this took quite a lot of courage when they had, before this, only worshipped from afar. Alexandra found that she had been placed in the front row of the corps de ballet, which numbered 250 dancers, and was well pleased with her start in ballet.

The morning classes for the company were taken by the famous teacher, Agrippina Vaganova; but at first Alexandra was the only one of the five new girls who was brave enough to attend. She hid herself in a far corner and hoped no one would notice her; but had to emerge from her obscurity when she found, as the most junior present, that it was her duty to sprinkle the floor with water, fetch the resin box for the seniors, and do any other job that was required.

She worked so hard in her corner that she made good progress and was given her first solo in the last ballet of the season, appearing as Prayer in *Coppélia*, with her long brown hair flowing down her shoulders.

In the holidays, she joined a small group of dancers from the Maryinsky who were appearing at garden theatres and clubs. Their choreographer was George Balanchine, who had been a fellow pupil at the school. There was something new and exciting about his choreography, and all the young dancers liked working with him, though the directors of the theatre did not approve of his unorthodox ideas. This holiday engagement meant a little extra money for Alexandra or, better still, extra bread and butter; and she could afford to buy some firewood, or a new pair of shoes. She had only two badly worn pairs, one dark dress, a suit, and an evening dress: all that was left of her pretty and extensive wardrobe, for clothes were hard to obtain.

Towards the end of her second season, Alexandra received her first leading part —the title-role in *The Firebird* with Fokine's choreography and Stravinsky's music. She was very excited over her

good fortune, for the brilliant part of the magic bird gives much scope to its interpreter in this famous ballet. It is also a most exhausting role, and Alexandra put every ounce of strength and feeling she possessed into the first scene. She held her audience spellbound; but in her inexperience and desire to give her best, she used up all her strength, and it was only with difficulty that she was able to finish the ballet, nearly fainting at the end. This taught her a hard lesson, and she never forgot that a wise and experienced dancer never uses all her strength, but keeps something in reserve until the very end of the ballet.

Her partner in *The Firebird* was a very handsome and romantic-looking first soloist, who whispered softly to her on the stage, and kissed her hand gallantly at the end of the performance. She fell head over heels in love with him, but it never came to anything. Once the curtain fell he completely ignored her—he was a leading dancer and she, officially, was only a member of the corps de ballet and, therefore, it was beneath his dignity to know her.

At the end of the season, Alexandra was asked to join a small company of singers and dancers who had permission to go on a foreign tour, which was to start with Berlin, and occupy the long Summer holiday. Alexandra had always wanted to travel and she was very pleased to accept the offer. Light-heartedly, she packed her shabby suitcase, said good-bye to Maria Batianova and her sister, Helen, and joined the others in a small German boat for the first stage of the journey to Berlin. As she leaned on the rail and watched the spires and golden domes of St. Petersburg (already called Leningrad) slipping by, while the boat sailed down the Neva, her mind was full of this new adventure. She little thought that she was never again to see those crosses and spires sparkling in the June sunshine, and that she was looking for the last time on her native land . . .

(Ed: Not long after, the dancers in this little troupe (George Balanchine, Nicholas Efimov, Tamara Geva and Danilova) joined the Diaghilev Co. For the last three years of that famed group's existence, she was its leading dancer. Her career after Diaghilev's death brought her the stellar roles in the companies of Debasil, Blum and Serge Denham. Today, active as ever as dancer and teacher, Danivola continues to enchant, exuding a vivid and glamorous vitality.)

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Hollywood 28, Calif.

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tober she will do a 9-week lecture tour, presented by S. Hurok.

LABANOTATION NEWS

Patricia Bowman has added a course in Labanotation to be taught at her NYC studio by **Marian van Loen** of the Dance Notation Bureau . . . **Nadia Chilkovsky** reports that over 100 students in the Dance Dept. of the Phila. Musical Academy are learning Labanotation... After a year's experimentation, Labanotation courses are now regularly given to pupils of all ages at the Albany, N.Y. studio of **Gertrude** and **Oscar Hallenbeck** . . . **Carol Scothorn**, Director of Modern Dance at UCLA, will reconstruct **Doris Humphrey's** "Shakers" from a Labanotation score for performances in L.A. Apr. 6-7.

SCHOOLS AROUND THE COUNTRY

Kathleen Oliver, Royal Academy of Dancing Children's Examiner, gave children's ballet examination Feb. 15 at the **Audrey Share School of Dance** in Long Beach, Calif.—the first such RAD exams given in this country.

San Francisco teacher **William d'Albrew** has begun a class in Exhibition Ballroom for teachers and students . . . Also in S.F., **Guillermo del Oro** has launched new teacher classes in the Ceochetti Graded Method... **Gordon Keith** has been made Regional Dir. of the **Fred Astaire Studios** of No. Calif. . . . Former NYC dancer **Josephine Keene Newton** has opened the Newton School of Dance Education in Pensacola, Fla. . . . **Statia Sublette**, formerly of Schenectady, has established a School of Ballet in Erie, Pa. She was a recent soloist with the Erie Philharmonic.

Walter Terry will again head the judges at auditions, on March 2, at the Heathcote School, Scarsdale, N.Y., for the modern dance scholarship awarded annually by the Scarsdale Parent Committee of the **Steffi Nossen School.** Last year's winner was **Laramie Hitchings** of Yonkers, who used the prize for study at the Colo. College Summer School in Boulder.

Students of **Hedi Pope's School for Young Dancers**, Alexandria, Va., recently danced with the Alexandria Civic Symphony in "Greensleeves," the Shepherds Dance from "Amahl and the Night Visitors," and "The Man Who Invented Music" . . . Dayton, O., teacher **Lera Rae** has organized a Junior Branch of her Ballet Workshop. With the Senior Group, they are soon due to present a new full-length ballet, "An Olympian Episode"... **Lucille Conrad Outhwaite** is taking a short leave from her ballet classes in E. Norwich, L. I. She plans to vacation in Europe and also to study at Sadler's Wells in London and with **Harald Kreutzberg** in Zurich. In her absence classes will be taught by **Bruce Shenton.**

SUMMER PREVIEW NOTES

Ninth season of the **Connecticut Coll. School of the Dance** at New London begins July 9, **Ruth Bloomer** announces. Returning as faculty for the 6-week session are **Doris Humphrey, Louis Horst, Jose Limon, Barbara and George Beiswanger, Margret Dietz, Ruth Ferguson, Martha Graham, Lucas Hoving, Delia Hussey, Pauline Koner, Ruth and Norman Lloyd, Helen Priest Rogers, Thomas Watson, Theodora Wiesner.** New to the teaching staff will be **Anna Sokolow** and **Alwin Nikolais.** The American Dance Festival is scheduled for the week of Aug. 13.

The **Perry-Mansfield School of Theatre and Dance** at Steamboat Springs, Colo., holds its summer session from July 3 through Aug. 25. **Helen Tamiris, Eleanor King and Virginia Tanner** will teach Contemporary Dance, **Drid Williams** will be ballet instructor, and Charlotte Perry and Barney Brown will teach Drama . . . **Mr. and Mrs. Fred Danieli**, directors of the **American Ballet Academy** in Newark, are opening a new Summer School at Basking Ridge, N.J. Term will be from June 25 through Aug. 17 . . . At the **School of Creative Arts** at Martha's Vineyard, Mass., this summer, modern dance classes will be conducted by **Kathleen Hinni** (who is director of the school), and ballet will be taught by **Enid Smith** . . . Composer-pianist **Freda Miller** is again conducting a Dance Workshop in Europe, a 9-week study and travel tour of dance schools and festivals abroad . . . A 2-week "Dances of the Pacific" tour, sponsored by **Marguerite Kuuipolani Duane**, leaves Oakland June 9. Group will study Hawaiian, Tahitian, Samoan and Polynesian dances.

ASSOCIATION NEWS

Gary Hinote of the Hinote Theatrical Shoe Co. is sponsoring a 3-day Convention, called the Hinote Dance Festival, June 17, 18 & 19 in Flint, Mich. There will be 10 classes daily, covering tap, character, ballet and ballroom. **Christine Du Boulay, Jules Stone and Gene Gavin** are the 1st faculty members to be announced . . . **Aline Wealand Rhodes** announces that the **Midwest Dance Assn.** will hold its 5th annual convention Aug. 12-17 in Wichita, Kans. . . . Next 1-day meeting of **Louisiana Assn. of Dance Masters** is Apr. 8 in Baton Rouge, with **Edith Royal, Marguerite Hall Nelson and Lea Brandin** on faculty.

Next material session of the **Chicago Nat'l Assn. of Dance Masters** is Mar. 18th . . . **NADAA's** Boston chapter convenes Mar. 25 with a teaching program featuring **Rosemary DeLutis, Danny Halloran, Anna Marie Leo, Adrienne Parker Virginia Snyder and Evelyn Dyer Clarke.**

On Mar. 11 the **NY Society of Teachers of Dancing** meet at the Sheraton-Astor with **Jean Paige, Lillafrances Viles** and **Edna Passapae** as faculty . . . **Dance Masters of Calif.** meet Mar. 4 at **Olga Ziceva's** San Mateo studio, with **Bob Kirkpatrick, Jean Gutfeld, Betty Merriweather, Brownee Brown, Joanne Nix, Elsa Jordan, William d'Albrew, Jo Chaves** and **Larry Monize** instructing. They also meet Apr. 1 in San Francisco.

NEWS OF FOLK DANCE

Mary Ann and Michael Herman, directors of NYC's **Folk Dance House**, along with **Ralph Page, Jane Farwell and Nelda Guerrero Lindsay**, will teach in 11 cities of Japan between Apr. 6 and May 11. Sponsor for the trip is the State Dept.'s Int'l. Educational Exchange Service. Classes continue at Folk Dance House with guest teachers . . . More than 500 boys and girls from 29 recreation centers in the NY area will participate in the **Boys' Athletic League's** 3rd annual **Folk Dance Festival**, a "United Nations in Dance," at Manhattan Center Mar. 19. Festival director is again **Sally Ray . . . Paul Schwartz** has published the 6th annual edition of "Folk Dance Guide," which includes a nat'l directory of instruction groups, a compilation of festivals, camps, and a folk dance bibliography . . . Newly established in NYC is the **Village Square Dance School**, directed by the New England-style caller **Abe Kanegson.**

CHICAGO NEWS

This month **Ruth Page** will speak at the U. of Chicago's Mandel Hall. Her talk will be followed by the performance of a work-in-progress, her new ballet based on "The Barber of Seville" . . . **Ballet Guild of Chicago** gave a party for the **Yugoslav Nat'l Folk Ballet.** Language difficulties were bridged by interpretations by the Yugoslav Consul General and completely forgotten when the visiting dancers broke into songs and serenaded the Chicagoans . . . **Northwestern U.'s Orchesis** gave its annual concert Feb. 9 under the direction of **Delta Bannister.** Proceeds go toward a scholarship for Summer study by a talented member of the group.

Barbara Bostock has replaced **Pat Stanley** in the role of Gladys in "The Pajama Game" . . . **Margot Koche** arranged the "Dance of the Hours" and the ballet from "Jewels of the Madonna" for the Jan. 27 performance of the Pavanne Opera Theatre . . . **Gene Compson** and **Esther Bailey** are the excellent new West Indian dancers at the Blue Angel.

The **New York City Ballet** is announced for 2 weeks of performances of "The Nutcracker" at the Opera House beginning April 3 . . . **James Jamieson** will be in town March 12 to audition dancers, at the Chicago Ave. Field House, for next Summer's Kansas City Starlight Opera.

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DANCE SCHOOLS

CALIFORNIA

Michael Brigante Dance Studio
Ballet - Toe - Spanish - Tap
4167 W. 3rd St., Los Angeles DU 8-8055

Bebe Carpenter Studio of Theatrical Arts
Tap - Ballet - Toe - Acrobatic - Baton
1140 W. Slauson Avenue, Los Angeles 44

Joseph Rickard School of Russian Ballet
Audrey Costello — Ballet Theatre
Studio: 2520 W. 7th St.
Los Angeles DUnkirk 4-7328

Lemone Studio of Interpretive Ballet
Studios: Pasadena—1702 Lincoln Ave.
Arcadia—324 S. First St., Call SY 4-7265

Eva Lorraine (Mordkin) Classical Ballet
Director California Children's Ballet
Studio: 18½ W. Colorado, Pasadena
DU 4-9172, SY 3-4498

Mason-Kahn Dance Studios
Graded Method in Tap, Acro. Cecchetti Ballet. Prof. Production Training Dept.
1125 Market St., S. Fr. 3 UN 1-2110

SF Conservatory of Ballet & Theatre Arts
Beginner Thru Professional
Public Scholarship Competition
1638 Market St., San Francisco JO 7-3377

COLORADO

The Ballet Theatre School
Denver Branch
Francesca Romanoff, Director
1318 Lincoln Street, Denver

Lillian Cushing School of Dancing
1429 Marion Street, Denver
Maxine Williamson—Associate

Vera Graham Plastic Ballet Studio
Plastic, Dramatic, Natural & Toe
1400 Josephine, Denver, EA. 4789

CONNECTICUT

Latham School of the Dance
159 Bank St., New London
Ballet - Children - Professionals - Teachers
Bernard Ostfeld, Balletmaster

FLORIDA

Thomas Armour — Ballet
2973 Coral Way, Miami
8027 Biscayne Blvd., Miami

Georges Milenoff School of Ballet
Ballet — Toe — Spanish — Adagio
251 Palermo, Coral Gables Ph HI-85462

Royal School of Dance
534 Chase Ave., Winter Park
2207 Edgewater Drive, Orlando

ILLINOIS

Armstrong-Reed Studio
Bernadine Hayes, Director
Ballet - Tap - Character - Hula
7002 N. Clark St., Chicago, 26 She. 3-0752

Belle Bender Ballet School
Training for Opera - Concert - Theatre
410 South Michigan Ave., Chicago.

Gladys Hight School of Dancing
Sadler's Wells and Cecchetti Ballet
162 No. State St., Chicago RA 6-7231

Berenice Holmes School of Ballet
184 West Washington Street, Chicago

International Ballet Club
(The Artist's League)
Office: 1054 W. Wilson Ave., Chicago 40

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Edna L. McRae School of the Dance
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Webster 9-3772

Ruth Page
135 So. LaSalle St.

Neil Peters School of Dance
Ballet - Interpretive - Spanish - Tap
Approved for G.I. Training
877 N. State WH 4-3677 DE 7-9133

North Shore Academy of Dance & Theatre Arts: *G.I. Approved*
Office: 1054 W. Wilson Ave., Chicago 40

Bentley Stone-Walter Camryn
School of Ballet
185 W. Madison St., Chicago 2

INDIANA

Jordan College of Butler University
Baccalaureate Degrees
Complete Dance Dep't — Indianapolis 2

IOWA

Betty Mae Harris School of Dance
Member of: CNADM, DEA, DMA
Boone & Perry

KANSAS

Wichita School of Fine Arts
Aline W. Rhodes, Youth Culture Dept.
226 N. Broadway, Phone 4-1309

KENTUCKY

Courtney School of Dance
Ellis Obrecht, Director
304-308 Norton Bldg., Louisville 2 JU 7914

MASSACHUSETTS

The Beacon School of Classical Ballet
Cecchetti Method; Character & Mime
7-11 Beaver Place, Boston LA 3-7373

Boston Conservatory of Music
26 Fenway, Boston
Dance Dept., Jan Veen, Director
Modern—Ballet—Composition—Style
Academics—B. F. A. Degree

Alicia Langford Boston Ballet School
Complete Classical Training
93 Mass. Ave., Boston CO 6-5015

Mme. Tatjana Baboushkina-Vasiliauskas School of Ballet
265 C Street, So. Boston TA 5-3175

MICHIGAN

Armand School — *Ballet - Voice - Dramatics*
Violette Armand B.D.A., Donald Armand, B.D.A.
2657 W. Grand Blvd., Detroit 8

Nicholas Tsoukalas Dance Studios
Greek Classic—Cecchetti Ballet—Character —Spanish (Home Study Castanet Playing)
11332 Woodward, Detroit 2 TO 8-1879

MISSOURI

Conservatory of Music of Kansas City
Dept. of Dance — Tatiana Dokoudovska
Ballet - Toe - Character - Adagio
4420 Warwick VA 6644

Flaugh-Lewis School of Dance
All Branches of The Dance
1111 E. 62nd St., Kansas City HI 7434

Myldred Lyons Studio of the Dance
Ballet - Tap - Acrobatic
RKO Missouri Theatre Bldg., Kansas City

Ruth Shafton School of Ballet
Ballet, Toe, Toe Adagio, Character
213 E. Gregory, Kansas City DE 5964

NEW YORK

Bhanumathi — Classic Hindu Dance
Adults' & Children's Classes
Carnegie Hall; Studio 708 CO 5-4[illegible]

Dick Andros Studio of Dance
Ballet - Modern - Tap
353 6th Ave. (near 4th St.) OR 5-94[illegible]

Sarah Bartell, Creative Dance For Children
Studio 708: Carnegie Hall
881 Seventh Ave. SU 7-59[illegible]

Albert and Josephine Butler
Ballroom Dance — Postural Dynamics
36 West 59th St. PL 3-241[illegible]

Byrnes and Swanson, DEA, DMA, B.D.A.
Ballroom-Material for Teachers
846 Flatbush Ave. BU 2-738[illegible]
Air Conditioned

Roye Dodge School of Dance, Inc.
Ballet—Tap—American Jazz—Acrobatic
123 West 49th St., N. Y. 19 CI 6-879[illegible]

Eve Gentry
Technique-Improvisation-Concerts
268 W. 47 St., MU 9-8264; JU 6-7947

Modern Dance School, YM & YWHA
Doris Humphrey, Director TR 6-222[illegible]
Lexington Ave. & 92nd St., N. Y. 28

OHIO

Marie Bollinger Vogt
Toledo Ballet Workshop
2211 Jefferson Avenue, Toledo CH 3-933[illegible]

Anneliese von Oettingen School of Ballet
Ballet - Character - Acrobatic - Tap
2425 Gilbert Ave., Cincinnati 6

Josephine and Hermene Schwarz
Ballet and Modern Dance
Memorial Hall, Dayton AD 154[illegible]

OKLAHOMA

Robert Bell School of Dance
Former Soloist "Original Ballet Russe"
600-A N. Hudson, Oklahoma City

TENNESSEE

Albertine School of The Dance
3325 West End
Nashville 7-666[illegible]

Jane Shillinglaw
School of Ballet
1507 21st Ave. S., Nashville

TEXAS

Frances Putnam Studios of Dancing
Ballet - Ballroom - Tap - Teacher Training
Roland Guerard, Ballet Master
2536 Westgate Drive, Houston
K. of C. Hall, Bryan

VIRGINIA

Emilie Bearden School of Ballet
Ballet - Toe - Adagio - Interpretive
349-A Warwick Road, Warwick

WASHINGTON

Ivan Novikoff School of Russian Amer. Ballet
606½ Union St., Seattle
Student and Teachers' Courses, Sept. 7th
G.I. Approved — School Residence

CANADA

Elizabeth Leese Studio
Classical Ballet and Modern Dance
326 Victoria Ave., Westmount, Montreal

Fine Art of Movement Academy
Willy Blok Hanson, Director - Posture - Basic Interpretive Dance - Oriental
1159 Bay Street, Toronto WA 1-981[illegible]

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Alexandra Danilova, assisted by Michael Maule, Roman Jasinsky and Moscelyne Larkin, made a gala appearance at the 46th St. Theatre Jan. 29. The program was unmemorable on some counts, but it did not matter. The important thing was that a large and adoring public had come to see a beloved ballerina and she gave them a full measure of warmth in the grand manner. Just to see her acknowledging the deafening applause and the floral offerings was in itself a delightful experience.

To satisfy the managerial requisites for something "new," Danilova appeared for the 1st time in Michael Maule's "American Apache." The red slippers, red beret and the sight of those beautifully classic legs emerging from a tight split skirt made the audience more Danilova-conscious than receptive to the merits of the new choreography.

Maule also choreographed for himself a solo, "El Vito," to music by Infante, and danced it with style. Jasinsky revived the Dance of the Voyager from **Massine's** "Jeux d'Enfants," an interesting reminiscence. Miss Larkin, who danced very well, appeared as the Queen of the Wilis to Danilova's Giselle in a long excerpt from the 2nd act. She also danced the Danilova-choreographed "Mirage" with Jasinsky, to Grieg music.

Interesting note on cooperation-at-the-upper-levels-of-ballet: Co. mgr. for the Danilova troupe is **Kurt Neumann, Mia Slavenska's** husband.

Ann Barzel

NEWS FROM DENVER

Vera Sears' Children's Dance Theatre performed "Children's Corner Suite," "Daily Paper," and a group of Brahms waltzes Feb. 4 for Club '46 . . . **Frances Frakes Hanson** presented a group of American Indian dances at Colo. Woman's Coll. Jan. 30. The college's modern dance students, directed by **Elva Peterson,** gave their annual performance this month . . . At the Univ. of Colo. in Boulder the annual Orchesis concert, directed by **Charlotte Irey,** was given Feb. 8 and 9 . . . **The Rhoda Gersten School of Modern Dance** presented "Johnny Stranger," to music of **Geo. Kleinsinger,** at the Educational Alliance and at Palmer School during Jan. **Stanley Levy** danced the title role, and Rhoda Gersten was Uncle Sam. With a group of young students Mrs. Gersten gave a lecture-demonstration on "An Approach to Dance for the Pre-School Child" at the Jewish Community Center . . . **The Ballet Theatre School Workshop** gave a repeat performance Feb. 19 of short works choreographed by its members . . . **The Lillian Cushing School** is rehearsing Act III of "Swan Lake," for performance March 7 and 8 with the Greater Denver Opera Co. . . . **Martha Wilcox** is choreographing "The World We Live In," by Franz Kafka, scheduled for Denver Univ.'s Little Theatre Feb. 24, 25, 26 and March 3, 4 and 5.

Rhoda Gersten

NEWS FROM CANADA

Peggy Van Praagh, former ballet mistress of the Sadler's Wells Theatre Ballet, will be a faculty member of the Nat'l. Ballet of Canada's 6th annual summer school in Toronto. Other instructors are **Celia Franca,** the Co's artistic dir., **Betty Oliphant, Margaret Saul, Hilda Brinton, Shirley Kash and Lucille McClure** (who will teach Labanotation). A 10-day teachers' course opens June 18 and regular classes are from June 25 to Aug. 4 . . . Before the Nat'l. Ballet's B'klyn opening Feb. 17, the Canadian Consul in NYC, H. G. Norman gave a luncheon to honor Miss Franca.

Ruthanna Boris' new ballet, "Pasticcio," which she choreographed to a Rieti score for the **Royal Winnipeg Ballet,** was scheduled for premiere performances in Winnipeg Feb. 27 & 28. The cast features **Carlu Carter, William McGrath, Marina Katronis, Paddy McIntyre, Marilyn Young and Charlotte Wright.** On the same program Miss Boris and her husband, **Frank Hobi,** danced the Nutcracker Pas de Deux.

LONDON DATELINES

Queen Elizabeth, the Queen Mother and Princess Margaret will all be present at Covent Garden March 22 for the Gala Performance to aid the **Sadler's Wells Ballet** Benevolent Fund and the Sadler's Wells School Fund for Students. The full Sadler's Wells Co. and all the principals will dance on this occasion in a program consisting of "Scenes de Ballet," the 2nd act of Cinderella," and 5 divertissements. Among the latter will be **Ashton's** "Entree de Madame Butterfly," a solo for **Margot Fonteyn** to music by Arthur Sullivan, for which the ballerina will be dressed by Dior. These annual Galas usually yield around $5,600 for the Benevolent Fund, which exists to help past and present members of the Co. Although Sadler's Wells, by reason of the subsidy it receives from the Arts Council, is often referred to as a state organization, it is not comparable to the state-employed companies on the Continent and has no government scheme for providing pensions for retired dancers. The Fund, launched by **Arnold Haskell** in 1936, has helped out in some cases of necessity and has also helped finance occasional productions. The Fund for Students is to assist gifted but needy pupils at the School.

The **Sadler's Wells Theatre Ballet** has put on a new production of "Coppelia" which has pleased nobody; the dancers complain that the costumes either ride up or down and are uncomfortable to dance in. Nevertheless, the ballet continues to be good box office for the company's provincial tour.

Leonide Massine stopped off in London for a brief visit recently and caused a flurry by announcing at a press conference that his ballets in the Covent Garden repertory, "The Three Cornered Hat" and "La Boutique Fantasque," were becoming indistinguishable from "Coppelia." The choreographer claimed he should have been invited at frequent intervals to rehearse the ballets and keep them up to standard.

A group of Danish dancers flew over early in Feb. to do a BBC TV program. Organized by **Inge Sand,** the dancers presented excerpts from various celebrated Danish productions. Outstanding were **Kirsten Simone** and **Henning Kronstam** in the pas de deux from "Les Sylphides," **Stanley Williams** in a Chinese dance from "Far from Denmark," and **Fredbjorn Bjornsson, Miss Sand** and **Mette Mollerup** in the Bournonville variations.

The **Richardson Cup,** which is to be contested at the Star Ball in London April 16, has already been compared to the Davis Cup of tennis and is attracting a remarkable entry from ballroom dancing couples all over the world. **Lydia Joel,** Editor of DANCE magazine, on her recent visit to London, brought the news that America is to compete, and that has given the event a special interest.

It has now been announced that England will be represented by **Sonny Binick** and **Sally Brock** in the Modern section, and by **Leonard Patrick and Doreen Key** in the Latin-American. The Exhibition couple has not yet been selected.

The event is named for **Philip J. S. Richardson,** Chairman of the Official Board of Ballroom Dancing and President of the International Council of Ballroom Dancing, who is also Editor of the London "Dancing Times." He will himself present the Cup which has itself an interesting history. It was presented to Richardson by **Adeline Genee,** the celebrated Danish ballerina, on behalf of the dancing profession at a complimentary dinner in 1922.

Mary Clarke

LATIN AMERICAN REPORT

ARGENTINA: Conciertos Iriberri has announced that **Tamara Toumanova,** partnered by **Wilson Morelli,** will tour Central and So. America this season . . . The open-air ballet season has begun: **The Colon Co.** recently performed "Swan Lake." "Capriccio Espagnol," and "Estancia." The **La Plata Ballet** danced "La Boutique Fantasque," "Carnaval," and "Promenade in Vienna."

Modern dancer **Maria Fux** has returned

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from an extensive tour abroad which included several recitals in Moscow . . . **Aida Sion** has left for Israel, where she has been invited to give several recitals by the Ministry of Education . . . Japanese modern dancer and choreographer **Masama Kuni** has arrived in Buenos Aires after a 5-month visit to Brazil, where he has been lecturing and studying folklore. Mr. Kuni is a professor at the Univ. of Kamakura and has a dance school with more than 3,000 pupils in Japan.

CHILE: **The Univ. of Chile Ballet** gave several more outdoor performances before going into its yearly Feb. recess . . . The **Chilean Mime Theatre's** season at the Teatro Talia maintained former standards but did not show any major new developments.

Hans Ehrmann-Ewart
"BALLET"

NEWS FROM FRANCE

The season's most important dance event was undoubtedly the Paris Opera production of "Romeo and Juliet" on Dec. 28. Designer Wakhevitch conceived two sets in 15th Century style that permitted choreographer **Serge Lifar** to reduce the 3 acts of the Russian version to 2. This quickens the pace and boils the work down to the most essential passages.

The story is of course well known and the ballet can serve only as a pictorialization. But certain images remain in the memory because of their beauty. Among these are solo variations for Romeo and Juliet; the adagios that join them, and the scenes of combat. The second act, because of an unsuitable decor, is less cohesive than the first.

With a fragile and gentle grace, **Liane Daydé** is the ideal Juliet. **Michel Renault** is an elegant and spontaneous Romeo. They make a handsome couple. Technical brilliance is displayed by **Jean-Paul Andriani** as Paris and **Raoul Bari** as Tybalt. **Paulette Dynalix** mimes the nurse realistically. **Serge Lifar** plays Friar Laurence with sobriety. The entire corps de ballet performs the noble or popular ensemble with polish. The luminous costumes are especially praiseworthy.

For the first time a celebrated writer of detective stories (George Simenon) is concerned with ballet. With choreographer **Roland Petit**, painter Bernard Buffet, and musician Georges Auric he has created a little masterpiece called "The Bedroom" ("La Chambre"). In a sordid hotel bedroom a crime has been committed. Witnesses and police crowd around the corpse. Then the inspector, who remains behind, reconstructs the crime and pictures it in its smallest detail. Built upon suspense, the work is short, compact and violent. It consists principally of a long pas de deux. **Buzz Miller**, heretofore unknown in Paris, reveals himself to be a polished dancer. **Veronika Mlakar**, who recently left the Munich Opera to join the Paris company, combines a fine technique with sound dramatic projection.

An entirely different atmosphere pervades **Roland Petit's** "The Condemned Beauties" ("Les Belles Damnees"). They are ladies of easy virtue tossed into an amusing underworld created by the painter Tom Keogh. **Buzz Miller** as the leader of the devils is bright and dynamic. **Tessa Beaumont** is a beautiful sinner, and **Andree Lelievre** indicates a flair for comedy. After 20 performances at the Theatre des Champs Elysees, the Ballet de Paris went into its Winter season (Jan. 20 to Feb. 18) at the Theatre de la Porte Saint Martin.

The London Festival Ballet's Monte Carlo season featured **Margot Fonteyn** and **Michael Somes** as guest artists.

Marie-Francoise Christout

REPORT FROM ITALY, SPAIN, PORTUGAL

ROME: **Grant Muradoff's Compagnia Italiana del Balletto**, back from a provincial tour, has given 3 performances in Rome Co. is headed by **Kiki and Pepe Urbani** and **Floria Torrigiani.** The programs, well received by public and critics, are 1-act ballets choreographed by the Urbanis, Mr. Muradoff, **Pieter van der Sloot** and **Mady Obolensky.** Group, which also features foreign dancers such as **Budd and Kay Thompson**, is planning tours in Israel, Spain and So. America.

MILAN: Two English dancers, **Joyce Graeme** and **Hamlyn Brenda**, have been dancing the ugly sisters in **Alfred Rodrigues'** version of "Cinderella" at La Scala . . . **Tamara Toumanova** and **Ugo dell'Ara** will have the leads in "The Seven Sins," a new ballet to be produced at La Scala this Spring . . . **Luciana Novaro** was recently married to editor **Nino Nutrizio.** She will continue as dancer and choreographer at La Scala, where she did the "Carmen" dances this year.

GENOA: The **London Festival Ballet** will present the full "Esmeralda" at the Maggio Musicale in Florence. In July they will present a world premiere at the 2nd Int'l Ballet Festival at Genoa-Nervi . . . **Maria Molina** and ..Uga dell-Ara are teachers at the Genoa Ballet School, directed by Marie Porcile.

BARCELONA: **Roberto Iglesias** has returned from America and is rehearsing his new Co., which includes **Maruja Blanco, Flora Albaicin** and a corps of 6 girls and 4 boys . . . At the Liceo Opera **Juan Magrina** has presented with considerable success his new 1-act ballet, "Pavana Real," danced by Magrina and **Aurorita Pous . . . Angel Pericet**, back from the New World, is appearing with a small Co. in Spanish classic dances at the Poliorama, alternating with songs from Imporio Argentina.

MADRID: **Pilar Lopez & Co.** are due soon at the Teatro Calderon. **Alejandro Vega** has taken **Ernesto Lapena's** place in the Co. . . . **Mariemma** and her group are touring Northern Spain . . . **Rosario & Co.** have been appearing in Algiers and are booked for a No. African tour (political situation there permitting).

LISBON: 16-year-old Flamenco dancer **Maria Sol** appearing at the Estoril Casino . . . **Ines Palma** and **Albino Morais** danced in a ballet at the Teatre Variedades. Morais has been re-engaged by the **Verde Gaio** group for the opera season at the San Carlos Theatre.

Luigi Carlo

REPORT FROM AUSTRALIA

David Lichine has just finished a busy assignment with the **Borovansky Ballet.** He created a new ballet, "Corrida," restaged his "Francesca da Rimini," "Graduation Ball," and a full-length "Nutcracker." He also danced the Junior Cadet in "Graduation Ball" with a flair of excitement that infused the work of the whole Co. with a frothy lightness of youth. Mr. Lichine's visit to Australia, his first since he was here with **Ballet Russe de Monte Carlo** in 1938, marked the renewal of a long acquaintance with **Eduard Borovansky**, who danced the ugly husband in the original "Francesca da Rimini." A feeling of nostalgia probably caused Lichine to choose this ballet rather than "Girls' Dormitory," as originally planned. "This Co. has such enthusiasm! They are, I would say, the least spoiled of any ballet group," said Mr. Lichine. His great enthusiasm at the moment is the anticipation of soon becoming an American citizen.

"Corrida," to Scarlatti music, due for a Feb. premiere, features **Paul Grinwis** as the Toreador and **Kathleen Gorham** is the protagonist. "Francesca da Rimini" gave us a full-flavored morsel of medieval blood and thunder. Though cleverly contrived, it does not reach either great heights or depths. Another work new to the Co. this year is "Fifth Symphony" ("Les Presages"), staged by **Yurek Shabalevsky.** It seemed dated in movement style. The surprise this season was the intensity of Paul Grinwis' conception of "L'Apres-Midi d'un Faune." He demonstrated a special ability to project characterization via body nuance.

Four Americans are in the Co.: San Francisco ballerina **Jacqueline Vollmar, Royes Fernandez** from New Orleans; **Charles Dickson** of Altoona, Pa.; and the youngest, **Ron Murray**, a pupil of **Roland Guerard** at the **Frances Putnam School** in Houston. All of them help to make the present Borovansky Co. the best so far.

Beth Dean

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